

Doctor Who: Entertainment WEEKLY

OCT. 2, 2015 • #1383

WHY JENNA COLEMAN LEFT AND WHO SHOULD BE THE NEW COMPANION SEE P. 28

Emma Roberts,
the Red Devil &
Jamie Lee
Curtis

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by TIM STACK



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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Tate Ellington, Yasmine Al Massri, Jake McLaughlin, Priyanka Chopra, and Johanna Braddy



1

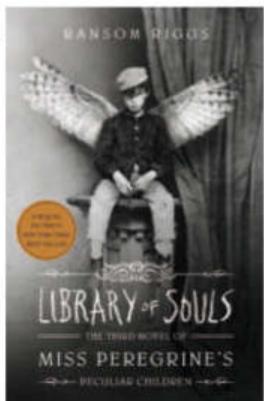
QUANTICO

TV

• The network that brought you *Grey's Anatomy* presents a whole new group of pretty young recruits—including Priyanka Chopra, Jake McLaughlin (*Believe*), and Johanna Braddy (*UnREAL*)—learning the ropes at the famed FBI academy. (ABC, Sundays, 10 p.m.)

The Must List

2



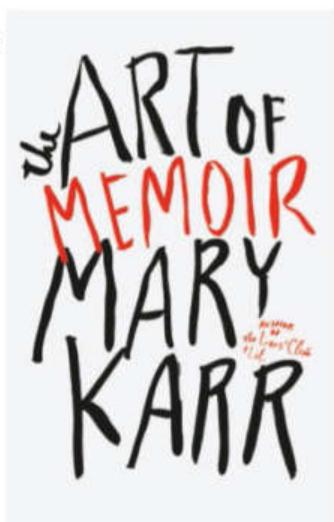
3



4



5



6



BOOKS **LIBRARY OF SOULS, by Ransom Riggs**

- The third book in the Miss Peregrine's Peculiar Children series sees Jacob and Emma on a quest to rescue their friends—if they can survive dangerous encounters along the way.

2

MUSIC **"RUNNIN' (LOSE IT ALL)," Naughty Boy feat. Beyoncé and Arrow Benjamin**

- The U.K. songwriter and producer who's worked with everyone from Sam Smith to Rihanna makes Queen Bey his muse on this atmospheric midtempo stunner.

3

MUSIC **REVOLUTION GIRL STYLE NOW, Bikini Kill**

- These Washington punks made waves by blending radical feminism and frenetic hardcore music. This reissue of their 1991 demo captures their riot-grrrl energy and tacks on three unreleased cuts for good measure.

4

BOOKS **THE ART OF MEMOIR, by Mary Karr**

- "No one elected me the boss of memoir," the *Liar's Club* author writes at the start of this terrific and deliciously readable guide. We cast our vote in her favor!

5

MOVIES **DRUNK STONED BRILLIANT DEAD**

- Douglas Tirola's hilarious doc chronicles the rise and fall of the iconic *National Lampoon*, charting its path from edgy humor magazine to comedic institution. (NR)

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The Must List

7



8



9



10



7

MOVIES FINDERS KEEPERS

• This doc about a man finding a human leg inside a grill is funnier than it sounds, and is a smart examination of how reality TV treats its subjects as jokes. (R)

8

TV THE GRINDER

• Rob Lowe and Fred Savage shine on this sitcom about an actor (Lowe) who tries to be a lawyer after playing one on TV, much to the chagrin of his brother (Savage), a real lawyer. (Fox, Tuesdays, 8:30 p.m.)

9

THEATER #HAM4HAM

• Broadway's *Hamilton* is a viral social hit thanks to video of creator Lin-Manuel Miranda and friends performing outside the theater. The show may be sold out, but the cast album is now available!

10

MUSIC “CARACAL,” *Disclosure*

• The British brothers who made their name with the Sam Smith collab “Latch” return with a stellar second album featuring the Weeknd, Lorde, Miguel, and Smith.

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ON THE COVER

Emma Roberts, the Red Devil, and Jamie Lee Curtis photographed exclusively for EW by Ruven Afanador on Sept. 12, 2015, in New Orleans.

WARDROBE STYLIST: LAUREN WARD BROWN; CO-COSTUME SUPERVISOR: MISTI MOREAUX, HAIRSTYLIST: DAVID VON CANNON/STREETERS; CURTIS' MAKEUP: CAMILLE CLARK/AIM ARTIST; ROBERTS' MAKEUP: KELLEY MITCHELL; PROP STYLIST: NIKO ZAHLEN

FEATURES

38

Scream Queens

The twisted crew behind *American Horror Story* and *Glee* scares up a new kind of terror with a slasher series that mixes WTF shocks with plenty of ROTFL.

EW braved a visit to the New Orleans set for this exclusive first look.

BY TIM STACK

PLUS: We round up this fall's scary movies.

48

Julianne Moore

The actress has always been a champion of equality. In her latest film, *Freeheld*, she plays a woman fighting for partner benefits. Just please don't call it one of her gay movies.

BY JOE McGOVERN

50

Madam President

On TV women hold the highest offices in the land—will that help put one of their own in the White House (for real) in 2016?

BY MELISSA MAERZ

Jamie Lee Curtis (seen here on EW's Aug. 14, 1998, cover for *Halloween: H2O*) and the *Halloween* franchise inspired Ryan Murphy, Brad Falchuk, and Ian Brennan to create *Scream Queens*





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Sound Bites

"Thanks, everybody who has helped me, and the girl who gave me this sort of a smoky eye. I really love it."

—Amy Schumer, delivering her acceptance speech, at the Emmys

"Oscar Mayer is coming out with a new dating app, which promises to pair up singles who love bacon, called Sizzl. Which is way better than their original name, eHam-ony."

—Seth Meyers on *Late Night*

"It's been a year of goodbyes. We said goodbye to *Mad Men* and *Parks and Recreation*. And we also said goodbye to *True Detective* even though it's still on the air."

—Andy Samberg, during his opening monologue, at the Emmys

"I will never have a natural birth, okay? I'm gonna be so drugged out for my C-section that when I wake up Donald Trump will have started his second term."

—Mindy (Mindy Kaling), on her pregnancy, on *The Mindy Project*

"A makeover? Who taught you about gay men? We're not all invested in making women look better."

—Billy (Billy Eichner), when his niece asks for a makeover in exchange for signing up for dance classes, on *Difficult People*

"I'm tired of running."

—Thomas (Dylan O'Brien) in *Maze Runner: The Scorch Trials*

"I know Bono too.... I've stayed at his house."

—Gwen Stefani, trying to persuade a contestant to join her team over Adam Levine's, on *The Voice*



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Editor's Note



Party People

THE PAST FEW weeks have been busy ones here at EW HQ. Over Labor Day weekend, a few staffers attended the Telluride Film Festival and the mid-festival gathering, which we cosponsored. Then it was off to the Toronto International Film Festival for our annual Must List party at the Thompson hotel, where we celebrated Oscar hopefuls, including Matt Damon in *The Martian* and Sandra Bullock for *Our Brand Is Crisis*. Finally, on Sept. 18

EW held its annual pre-Emmy party at the Fig & Olive restaurant in West Hollywood, where celebs like Jesse Tyler Ferguson and Sarah Paulson mingled over cocktails and crostini (mmm...crostini). My highlight: a kiss from Emmy nominee Jane Krakowski, who took a break from filming season 2 of *Unbreakable Kimmy Schmidt* to attend. (In related news, I haven't washed my left cheek since.) Special thanks to our Emmy-party presenting sponsor L'Oréal Paris and fine-jewelry sponsor Hearts on Fire.

HENRY

HENRY GOLDBLATT

TELLURIDE
AND
TORONTO
FILM FESTIVALS



▲ *Spotlight*'s Rachel McAdams at the Telluride Film Festival



► Sandra Bullock attends EW's Must List party at the Toronto International Film Festival

▲ *Sicario*'s Emily Blunt, *The Martian*'s Chiwetel Ejiofor, and *I Saw the Light* star Tom Hiddleston



▲ Brie Larson and *Room* costar Jacob Tremblay



▲ *The Martian* costars Jessica Chastain and Matt Damon

▲ *Freeheld*'s Julianne Moore and *Trumbo*'s Bryan Cranston



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PRE-EMMY PARTY



Game of Thrones' Alfie Allen and Gwendoline Christie



Orange Is the New Black's Pablo Schreiber and Laverne Cox



Modern Family's Jesse Tyler Ferguson and Dancing With the Stars' Derek Hough



Grey's Anatomy's Camilla Luddington, Caterina Scorsone, and Kelly McCreary



EW's Henry Goldblatt and Unbreakable Kimmy Schmidt's Jane Krakowski

American Horror Story's Ryan Murphy, Jamie Brewer, Sarah Paulson, Finn Wittrock, and Denis O'Hare



Mad Men's Kiernan Shipka and Veep's Anna Chlumsky



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News+Notes

PIONEERS STRIKE GOLD AT THE EMMYS

History was made, wrongs were righted, and surprises abounded. Why the 67th Primetime Emmy Awards were a true celebration of the TV we love. **By Lynette Rice**



VIOLA DAVIS CROSSED a line on Emmy night—one of historic proportions. While accepting the award for Outstanding Lead Actress in a Drama Series—the first black woman to do so—she quoted Harriet Tubman: “In my mind, I see a line. And over that line, I see green fields and lovely flowers and beautiful white women with their arms stretched out to me over that line, but I can’t seem to get there nohow.” The first-time Emmy winner continued, “The only thing that separates women of color from anyone else is opportunity. You cannot win an Emmy for roles that are simply not there.” The stirring speech—and well-deserved win—brought the audience to its feet and was just one memorable instant in a night of blissful surprises (you finally did it, *Veep!*) and warranted dings (what’d you expect, *True Detective*?). Here are the most notable moments from the Sept. 20 ceremony.





► Uzo Aduba



▼ THE CONVERSATION CONTINUES

In addition to Davis' win, *Orange Is the New Black's* Uzo Aduba took home her second trophy, and *Regina King's* turn on *American Crime* earned her best supporting actress in a limited series. *Empire's* Taraji P. Henson told EW that now is the time to change the narrative about casting actors of color in Hollywood. "Now we don't have to worry ourselves with silly little s--- like the first African-American to do this," Henson says. "It's 2015. We're still saying that? Moving on. Let's keep continuing to move humanity forward with art."

▲ Julia Louis-Dreyfus and *Veep* creator Armando Iannucci

▲ Taraji P. Henson and Viola Davis

▼ FANTASY GETS REAL

Multiple wins for *Game of Thrones*—including best drama and a best-supporting-actor prize for Peter Dinklage—prove that fantasy is no longer a four-letter word to Emmy voters. "It's a historic breakthrough for the genre," says *GoT* author George R.R. Martin, who also celebrated his 67th birthday on Sept. 20. *Twilight Zone* never won. *Star Trek* never won. *Battlestar Galactica* never won. You have half a century of a genre being overlooked. Hopefully it will open the door for more."

▼ UNSEATING THE INCUMBENTS

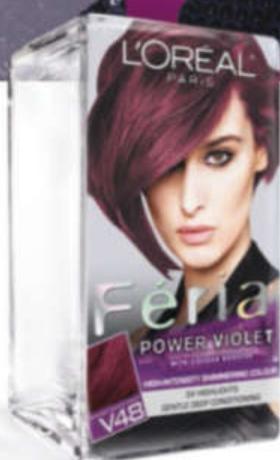
New voting rules allowed eligible Academy members to submit online votes in the final round, greatly expanding the number of opinions that factored into each decision. The switch likely contributed to many of the evening's surprises, including *Veep*'s win for best comedy, which kept *Modern Family* from what would have been a record-breaking sixth consecutive victory. "I was not super confident because the competition is stiff—*Modern Family*, *Transparent*, come on!" admits *Veep* star Julia Louis-Dreyfus. "But I'd be lying if I said I wasn't wishing." In the Outstanding Reality-Competition category, *The Voice* took the prize, and EP Mark Burnett jokingly apologized for stealing the award from *The Amazing Race*, a show that's lost just three times in 13 years.



► Peter Dinklage

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Amy
Schumer
and Amy
Poehler
(and their
last-minute
makeup
teams)

▼ MAD NO MORE

After seven previous nominations, a humble Jon Hamm literally crawled his way on stage to accept his first Emmy for his portrayal of *Mad Men*'s Don Draper. "People will not remember how many, or if he won, or if he didn't win," says *Mad Men* EP Matthew Weiner. "What I like is that he got to experience it. He deserves it."

▼ A TRIUMPHANT RETURN

Even Tracy Morgan's closest friends were shocked to see the comedian—who was seriously injured in a 2014 car accident—present the Emmy for Outstanding Drama, a signal that he's ready to reenter the world of entertainment. "I was backstage and they said, 'Tracy's here and he wants to say hi!'" says Tina Fey. "For him to have survived this is nothing short of a miracle."

▼ ANDY SAMBERG, HOST WITH THE MOST

Thanks to the *Brooklyn Nine-Nine* actor's brilliant opening jingle and countless quips ("There are changes how certain shows are classified this year. *Orange Is the New Black* is now technically a drama, while *Louie* is now jazz"), the three-hour telecast was actually a joy to watch. (Note to Oscar: SNL really does know how to prep future emcees.) "He crushed it," says *The Late Late Show*'s James Corden. "I didn't realize how hard that room was, but he didn't make it feel like that."

▼ A STAR IS TRULY BORN

The year of Amy Schumer hit its zenith when the 34-year-old comedian and star of Comedy Central's *Inside Amy Schumer* took home the award for best sketch series. (Days later, she signed a book deal for an estimated \$8–10 million, putting her in the lucrative company of such fellow funny folks as Fey.) "I was sitting in a separate spot from the writers because I'm really famous, so it was so exciting to see them all on stage," she joked backstage. Spoken like a true star.

Additional reporting by Natalie Abrams, James Hibberd, Marc Snetiker, Dan Snierson, and Tim Stack

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Red-Carpet Counsel

Who took top fashion honors at the 2015 Emmy Awards? The host of Lifetime's *Fashionably Late With Rachel Zoe* shares her picks for the evening's best dressed. By Nina Terrero



TARAJI P. HENSON

The similarities between Henson's custom Alexander Wang dress and her *Empire* alter ego, Cookie, are obvious: Both are badass. "Everything about it was right," Zoe says. "She looked unbelievable."



JESSICA PARÉ

This Monse column gown is one of the *Mad Men* star's best looks to date. "I love that color on her," gushes Zoe, who gives Paré extra points for rocking bare shoulders. "It's a classy way to show skin."

KERRY WASHINGTON

"She's my number one by a long shot," Zoe says of *Scandal's* Washington, who wore a fresh-off-the-runway frock from Marc Jacobs' Spring 2016 collection. "I came from his show, like, three nights ago, so it was amazing to see it on the red carpet."

SARAH PAULSON

"There's something about it that has this very Old Hollywood, glam look, but is very modern at the same time," Zoe says of Paulson's (*American Horror Story*) sequined and structured Prabal Gurung gown.

TAYLOR SCHILLING

Forget prison robes. The *Orange Is the New Black* star stunned in a sunny Stella McCartney dress. "A lot of people are afraid of that color," Zoe says. "It looked so nice with her blond hair."

THE WILD CARD: CLAIRE DANES Fans were split on the *Homeland* lead's fashion-forward sequined Prada gown. "I went back and forth," Zoe admits, but she applauds the bold pick. "It's a really cool dress. You can always count on her to do something different."

ZOE: ADELA LO CONTE/GETTY IMAGES; HENSON: SCOTT KIRKLAND/FX; PARÉ: JEFFREY MAIER/WIREIMAGE.COM; SCHILLING: JOHN SHEARER/WIREIMAGE.COM; DANES: C. FLANAGAN/GETTY IMAGES

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EW EXIT INTERVIEW

Jenna Coleman Checks Out Of Doctor Who

This season of BBC America's *Doctor Who* will be the last for **Jenna Coleman** and her monster-battling teacher, Clara Oswald. The 29-year-old British actress tells EW about leaving Peter Capaldi's Doctor—but she's keeping her key to the TARDIS. **By Clark Collis**

Why did you decide to quit now?

My contract was up at the end of last season, so that initiated conversations about when and how. It was about telling the best story that we could. I'm hoping that's what we did this season. People will have to wait and see.

Can you say anything about when we'll see Clara leave, assuming we haven't already? [At the end of the Sept. 19 premiere, she was seemingly offed by those dreaded armored mutants the Daleks.]

I can't. But I'm hoping it will be a surprise, and I'm hoping it will stay a surprise. [Laughs]

What was it like filming your last day?

It was really weird. We film out of sequence, so my last scene with Peter, I couldn't quite look at him, because it wasn't supposed to be a sad part. It's a special part of my life. The friendships I have with the crew and Peter—it's very hard to say goodbye to it.



ROSE LESLIE

A long-rumored front-runner, the *Game of Thrones* alum proved she can survive north of the wall as Ygritte, so taking on a Dalek should be no sweat.



INGRID OLIVER

The fan favorite is set to return to *Doctor Who* this season. If the UNIT scientist can return from the dead, life as a companion sounds like a breeze.



MAISIE WILLIAMS

Williams is slated to make a guest appearance, and if she gets killed off of *GoT*—she is a Stark, after all—she could call the TARDIS home.

Did you "permanently borrow" anything from the set as a memento?

Oh, yeah. I had my eyes peeled. I've taken my key—so I still have a key to the TARDIS!

You can come back anytime then. Would you be happy to return at some point, as one of your predecessors, Billie Piper, did for the 50th anniversary?

I would always be happy if there was a good story, but we'll have to see what happens. How many times have I said that?

You keep in contact with Matt Smith, who played the Doctor before Capaldi. Have you spoken with him about life after *Who*?

Yeah, a lot. He's obviously been through the same things. What happens when you stop chasing monsters and traveling through time and space? I don't know yet.

Do you know who will replace you?

No, I know nothing, absolutely nothing.

Once you're off the show, they stop telling you things?

Once you're out, you're out! [Laughs]



CRAIG FERGUSON

He's one of the biggest *Who* fans around, and he's already BFFs with Peter Capaldi: The two were once in a Scottish punk band together.

Who's Next for Who?

As we prepare to say goodbye to the Impossible Girl, we select our dream picks for who should (and could!) be the Doctor's next companion. **By Devan Coggan**

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THE STRAIGHT OUTTA COMPTON EFFECT

HOLLYWOOD'S RAP BATTLE

The staggering success of N.W.A biopic *Straight Outta Compton* has Hollywood hungry to replicate its allure (and box office performance).

Two projects are already facing off in a race to the big screen—but can you have a gangsta-rap biopic without the gangsta rap? By Chris Lee



IT TOOK NEARLY a decade for *Straight Outta Compton* to get outta Hollywood development hell en route to hitting multiplexes this summer. But after clocking three consecutive No. 1 weekends at the box office and taking in a robust (and growing) \$189 million, the film—which dramatizes incendiary rap quintet N.W.A's middle-finger-like rise to multiplatinum stardom—has Hollywood on the hunt for the next great rap biopic.

Universal is reportedly circling a project based on the Def Jam Recordings origin story: The music label blasted out of the underground to launch the careers of the Beastie Boys, LL Cool J, and Public Enemy. Even more narrowly targeting gangsta-rap history, two projects—*Welcome to Death Row* and *Dogg Pound 4 Life*—are being shopped around as spiritual sequels to *Compton*. In each, the action picks up after N.W.A splintered, with group cofounder Dr. Dre forming Death Row Records alongside domineering music impresario Suge Knight. Both projects feature such figures as Tupac Shakur and Snoop Dogg.

"I see it as a trilogy à la *The Godfather*," says *Death Row* writer-producer S. Leigh Savidge. "You've got the drug business seeding the West Coast rap movement... the advent of Suge Knight, who's like a Shakespearean antihero. You see rappers getting killed over an East Coast–West Coast beef. The music snowballs into the political spectrum with Bob Dole and C. Delores Tucker coming out against it. It's hard to look at in terms of just one film—unless you want to do a four-hour film."

Dogg Pound writer-producer Daz Dillinger intends to hang the story on the lives and careers of West Coast hip-hop luminaries including Nate Dogg and Warren G,

Dillinger's manager Mike Quinn tells EW. It's subject matter Dillinger knows well: He was a member of G-funk duo Tha Dogg Pound, who rose to prominence on Death Row during the label's mid-'90s heyday, and he can claim a privileged view of the coastal rap feud credited with the deaths of Shakur and Notorious B.I.G.

For his part, Savidge, an EP with a story credit on *Straight Outta Compton*, plans to base *Welcome to Death Row* on the gritty documentary of the same name that he codirected in 2001. Even so, securing the rights for filmic depictions of Knight and Shakur could prove tricky. Currently in prison facing murder charges, which he has denied, Knight is not working with producers of *Dogg Pound 4 Life* and remains opposed to the earlier documentary. "Suge

▲ (Clockwise from top left) Suge Knight, Snoop Dogg, Tha Dogg Pound, Tupac Shakur, and Dr. Dre

did everything he could to stop filming, then sent letters to prevent release," Savidge notes.

Neither project has financing or distribution (though that hasn't stopped *Dogg Pound 4 Life* from lining up a cast including Dr. Dre's son Curtis Young, who's set to play his father), but the real make-or-break issue, says Savidge, is music rights. In 2013, Canadian media conglomerate Entertainment One bought the "master/sync" license to the label's catalog, including Tha Dogg Pound's 1995 debut, *Dogg Food*, and Dr. Dre's 1992 opus *The Chronic*. Filmmakers could be forced to broker deals with the company and individual performers and writers—a costly, complex, and time-consuming process.

"You have to ask what is driving audience interest," says Savidge. "Is it more the music or more the story? I believe it's more story. But the audience is going to be completely dissatisfied if they can't hear those key tracks." In other words, music matters for both *Life* and *Death*.

“[IT'S ABOUT THE STORY,] BUT THE AUDIENCE IS GOING TO BE COMPLETELY DISSATISFIED IF THEY CAN'T HEAR THOSE KEY TRACKS.”

—S. LEIGH SAVIDGE

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Saving Amazing Grace

Once lost and now found, the **Aretha Franklin** documentary is still fighting to get in front of an audience.

By Oliver Gettell

IN 1972, AN UP-AND-COMING director with an Oscar nomination to his name spent two nights filming Aretha Franklin recording her live gospel album *Amazing Grace* inside a Los Angeles church. The director was Sydney Pollack, and though the album would go double platinum, his film has yet to see the light of day some 43 years later. That was all supposed to change in September with a high-profile screening at the Telluride Film Festival, but a federal judge, acting at Franklin's request, derailed that plan, and producer Alan Elliott also withdrew the movie from the Toronto International Film Festival.

But the latest round of legal wrangling finally might have put the warring parties on the path to resolution. Elliott agreed on Sept. 15 not to screen *Amazing Grace* for 30 days, during which time he and Franklin will attempt to settle their years-long dispute. (Franklin, who couldn't be reached for comment, has not discussed what objections she has other than legal ones. In

August, she told the *Detroit Free Press*, "I love the film itself.")

A composer and former record producer, Elliott became the film's shepherd almost eight years ago, after dusting off the long-shelved project with an ailing Pollack. The director, who died in 2008, hadn't initially been able to complete the concert documentary because most of the 20 hours of footage and sound couldn't be synchronized. But Elliott found a postproduction house to handle the task, mortgaged his home to pay for the film, and pushed it through to completion.

QUIZ

WHO SAID IT?

Mr. Burns, Springfield Nuclear Power Plant owner on *The Simpsons*, and **Donald Trump**, real estate tycoon/presidential candidate, are low on filters, high on capitalism, and hell-bent on domination. Can you tell them apart? By Dan Snierson

1 The point is that you can't be too greedy.

4 While Bette Midler is an extremely unattractive woman, I refuse to say that because I always insist on being politically correct.

7 If you can tell me why I shouldn't fire you without using the letter e, you can keep your job.

2 Well, for once, the rich white man is in control.

5 If you can't get rich dealing with politicians, there's something wrong with you.

3 Look at him, strutting around like he's cock of the walk.... [He] is cock of nothing!

6 I agree, illegal aliens are a nuisance.

8 Perhaps this energy conservation fad is as dead as the dodo!



1 Trump / 2 Burns / 3 Burns / 4 Trump / 5 Trump / 6 Burns / 7 Burns / 8 Burns

In 2011, Franklin sued Elliott for using her name and likeness without her consent. (The lawsuit was settled out of court.) He's since obtained a contract signed by Warner Bros., Atlantic Records, and Franklin in 1968 that he believes covers the film. For his part, Elliott chiefly wants audiences to be able to enjoy a classic chronicle of a vital artist. "It would be this horrible loss to our culture to not have this out into the world," he says. "It's bigger than me, it's bigger than Sydney, it's bigger than Aretha.... It's everybody."

FROM CREATORS RYAN MURPHY & BRAD FALCHUK

LADY KATHY SARAH ANGELA MATT EVAN DENIS WES FINN CHLOÉ CHEYENNE MARE
GAGA BATES PAULSON BASSETT BOMER PETERS OHARE BENTLEY WITTRICK SEVIGNY JACKSON WINNINGHAM



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N+N



The Martian



Room



Spotlight



The Danish Girl

RISE OF THE OSCAR CONTENDERS

In the wake of film festivals at Venice, Telluride, and Toronto, these movies and actors have surged to the front of the Academy Awards pack. But can they keep their momentum? By Nicole Sperling

...

AT THIS TIME last year, *Birdman* had already cut a wide swath through the Oscar field, debuting to rave reviews at both the Venice and Telluride film festivals and cementing its front-runner status in the Best Picture race. This go-round, no one movie has leaped to the head of the class as the far-and-away leader, but several films and performances have buoyed themselves with consistent buzz and enthusiastic festival accolades that could carry them within reach of the Academy Awards stage next February.



►BEST PICTURE

Child soldiers. Suburban kidnapping. Pedophile priests. Transgender identities. One thing's for sure, the 2015 race isn't for the faint of heart. From director Cary Fukunaga's harrowing look at the loss of innocence during war in **Beasts of No Nation** to Lenny Abrahamson's adaptation of the devastating novel **Room** to **Spotlight**, Tom McCarthy's examination of the *Boston Globe* reporters who uncovered the molestation scandal within the Catholic Church, the festivals' best-reviewed films are substantive, investigative, and downright brutal. Even lyrically fashioned films such as Todd Haynes' **Carol** and Tom Hooper's **The Danish Girl** are nuanced portraits of deep longing. Perhaps the biggest surprise of the circuit has been Charlie Kaufman's stop-motion-animated **Anomalisa**, a meditation on love and humanity. It may feature puppets, but it's as heavy as all the rest. In fact, the most uplifting contender this year may be about a man left for dead on a distant planet. **The Martian**, Ridley Scott's rousing crowd-pleaser starring Matt Damon as a wry botanist trapped on Mars, balances suspense with humor and emotional gravity.

►BEST ACTRESS*

Speaking of *Gravity*, **Sandra Bullock** is back—as the lead in *Our Brand Is Crisis*—playing a part originally written for a man: a political operative charged with getting a former Bolivian president reelected. Similar to **Emily Blunt** in *Sicario*, Bullock unveils layers as she spars with men in various positions of power. Indeed, inner strength is a theme among the actress hopefuls this year. **Alicia Vikander** plays the dauntless yet vulnerable partner to

BEST ACTRESS*



CATE BLANCHETT

BEST ACTOR*



ABRAHAM ATTAH



EMILY BLUNT



MATT DAMON



SANDRA BULLOCK



JOEL EDEGERTON



BRIE LARSON



MICHAEL FAZZBENDER



ALICIA VIKANDER



EDDIE REDMAYNE



KATE WINSLET



JACOB TREMBLAY

her husband (Eddie Redmayne) as he transitions to a woman in *The Danish Girl*. **Brie Larson** fiercely fights to free her son, and herself, in *Room*, while **Cate Blanchett**'s character is forced to make dire concessions to her own heart in hopes of holding on to her child in *Carol*. The quirk of the female acting races this year is how many of the performances could land in either the lead or supporting category. The Weinstein Co. will campaign for Blanchett's colead, **Rooney Mara**, in supporting to give them both better shots at winning. The same fate may await Vikander, who should get a lead nomination yet may end up in the less-crowded supporting slot with **Kate Winslet**, who is really the female lead, and moral compass, in *Steve Jobs*.

►BEST ACTOR

The actor race, by contrast, is far more open. **Eddie Redmayne** will almost certainly earn a second consecutive nod for his emotionally effecting transformation in *The Danish Girl*. He'll likely be joined by **Michael Fassbender** for his role as the aloof, complicated Apple cofounder in Danny Boyle's *Steve Jobs*. Whether **Johnny Depp** makes it in for his turn as Whitey Bulger in Scott Cooper's *Black Mass* now seems like a toss-up, but his costar **Joel Edgerton** might be headed for his first nom. What's most remarkable, though, is that the upcoming Oscars could feature two child actors in the Best Actor race. That's never happened before—and no boy has ever won in this category—but both 8-year-old **Jacob Tremblay** in *Room* and 15-year-old **Abraham Attah** in *Beasts* have emerged from the festivals with critics and audiences raving. Which is right where you want to be, even after puberty.

BLANCHETT: DAVID M. BENETT/GTY IMAGES; BLUNT: JIM SENG/MAIN/WIREIMAGE.COM; BULLOCK: JASON MERRITT/GTY IMAGES; LARSON: MIKE WINDLE/GTY IMAGES; VIKANDER: SONIA RECH/AFLO/REX USA/WIREIMAGE.COM; WINSLET: MICHAEL STAFFORD/WIREIMAGE.COM; ATTAH: ERNESTO RUSCONI/GETTY IMAGES; REDMAYNE: MICHAEL TRAN/GTY IMAGES; TREMBLAY: DOMINIK MAGDAZAKI/WIREIMAGE.COM; OSCAR STATUETTE: OSCAR © STATUETTE © AMPAS ©

A dramatic scene set underwater. A man with a mermaid tail, wearing a light blue button-down shirt, is swimming upwards towards a woman's hand. The woman, seen from the side, has long brown hair and is reaching down towards the man. Sunlight filters down from the surface in bright rays, illuminating the water around them.

Begin again.

the leftovers

SEASON PREMIERE
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Emma Roberts,
the Red Devil,
and Jamie Lee
Curtis photo-
graphed on
Sept. 12, 2015,
in New Orleans





OMG! THE TWISTED CREW BEHIND AMERICAN HORROR STORY AND GLEE SCARES UP A NEW KIND OF TERROR WITH **Scream Queens**, A SLASHER SERIES THAT MIXES WTF SHOCKS WITH PLENTY OF ROTFL. EW BRAVED A VISIT TO THE NEW ORLEANS SET FOR THIS **EXCLUSIVE FIRST LOOK**.

By TIM STACK Photographs by RUVEN AFANADOR



W

"WHOSE PENIS DID I HIT?" JAMIE LEE CURTIS ASKS POLITELY. It's a rainy Friday afternoon on the New Orleans set of Fox's comedy-thriller *Scream Queens*, and Curtis is concerned she just nailed someone in the nether regions during an epic fight. Curtis' character, Cathy Munsch, the acerbic dean of students at the fictional Wallace University, has found her apartment invaded by three masked killers who are clearly not prepared for the ass whupping Munsch unleashes. The trio—two dressed in the series' glossy Red Devil costume and one as Supreme Court Justice Antonin Scalia (the perp had to improvise when costume-shop options were limited)—get up and fall down repeatedly as Curtis delivers kicks, punches, and shoves that would impress Jason Statham.

But that's just the beginning of Curtis' shooting day—she still has horror history to make. Once the fight sequence wraps, it's time to film a scene where Munsch is surprised in the shower by a Devil. Realizing a unique opportunity, the *Scream Queens* creators and Curtis decided to re-create the iconic shower scene from *Psycho*, which immortalized the star's mother, Janet

(PREVIOUS SPREAD AND THIS PAGE) WARDROBE STYLIST, LAUREN WADE ROTT; COSTUME SUPERVISOR, MISTI MOREAU; HAIRSTYLIST, DAVID VON CANNON; STREETSCAPE MAKEUP, CAMILLE CLARK; PROPS/STYLING, NIKO ZAHLIN; ARTIST, ROBERT'S MAKEUP; KELLEY MITCHELL; PROPS/STYLING, NIKO ZAHLIN



(Clockwise from far left)
Roberts, the
Red Devil,
and Curtis;
the Red Devil
and Nasim
Pedrad; Keke
Palmer and
Skyler
Samuels

Leigh. Before filming, Curtis stands at the monitors watching footage of the classic moment from Alfred Hitchcock's 1960 film. "Hello, Janey," she says when Leigh, who passed away in 2004, pops up on the screen. She studies to make sure the choreography of her actions matches that of Leigh's character, Marion Crane. It's a moment that's by turns surreal, moving, and exhilarating—and the ultimate homage to one of the most famous scream queens of all. "This is the perfect way to honor my mom," Curtis says.

As the premiere made clear, these meta moments are representative of how *Queens* will play out all season. Possibly the most ambitiously funny (and certainly most wicked) new show of the fall, it was the brainchild of *Glee* triumvirate Ryan Murphy, Brad Falchuk, and Ian Brennan. Airing Tuesdays at 9 p.m., *Queens* is a biting satire of millennials, feminism, and the collegiate Greek system mixed with an elaborate, gruesome Agatha Christie-style whodunit. Or to put it in the show's parlance, it's as if *Glee* and *American Horror Story* (co-created by Murphy and Falchuk) hooked up at a mixer and birthed a really bitchy daughter.

"*Scream Queens* to me is kind of the dream of *American Horror Story*, but with the sprinkling of this amazing comedy aspect that Ryan, Ian, and Brad do so well," says Emma Roberts. The 25-year-old actress

plays ruthlessly mean Kappa Kappa Tau president Chanel Oberlin, who finds her sorority, including minions Chanel #3 (Billie Lourd) and Chanel #5 (Abigail Breslin), targeted for death by a team of unknown murderers. Chanel must also battle with Dean Munsch, who hates everything she stands for, and a group of undesirable new pledges (including Skyler Samuels, Lea Michele, and Keke Palmer) whom she's forced to allow in.

Like all the Chandels who strive to be the prettiest and the best, *Queens* has lofty goals of its own. It not only aims to pull in viewers with an all-star cast—which includes pop singers Ariana Grande and Nick Jonas in supporting roles—but also is being filmed as an anthology that will take the survivors to a new location next season.

The creators are also eager to push the boundaries of what can be said and done on network television. (For instance, necrophilia plays a fairly major role.) "I sorta feel like if you're gonna do broadcast TV, you better go far, because people are not interested in it if you don't," says Murphy. And creating event television is something Fox is very keen on, after its explosive success with *Empire* last winter. *Queens* is also the first series greenlit under Fox Television Group's new chiefs, Dana Walden and Gary Newman, who shepherded both *Glee* and *AHS*, so there are high—and heightened—expectations. "There's a lot of pressure on this business right now," says Walden. "You have to be able to create some urgency so that people are watching your shows in a way that feels like they are a priority." Adds Murphy: "I've had this experience where you do a network show and they 'No' you to death, so you take away any of the edge. The great thing is Gary and Dana have encouraged a point of view. It may not be the point of view for everybody, but this is one of the funniest, best projects I have been involved with."

It's also somewhat of a career rebirth for Curtis, who, since starring in *Freaky Friday* in 2003, has mostly just done guest spots on shows like *New Girl* and in commercials for the probiotic yogurt Activia. "I don't want to denigrate that job, because the truth of the matter is I was happy doing it," Curtis says of shilling yogurt. "We [worked with] great people, it was a public service.... But to say it was creatively satisfying would be a lie. So to have a job that is creatively satisfying at this age is fantastic. I certainly didn't expect it."

A

"**ABIGAIL, YOU'RE SLAYING,**" EMMA ROBERTS says, complimenting costar Breslin on her comedic delivery, during a break in shooting on *Queens'* NOLA stages. The two actresses, along with Samuels, Michele, Palmer, Lourd, and Niecy Nash, who plays

inept security guard Denise Hemphill, are shooting a scene in which Chanel #5 begins to crack under the pressure of being stalked by a killer and flees the house.

"This is insane! If we stay in this house we're all going to die," shouts Breslin's #5. Roberts' Chanel feigns concern: "Number 5, don't go—actually, I'm totally fine with her leaving."

Viewers of *American Horror Story* might notice that Roberts' Chanel is not dissimilar to the bitchy witch Madison Montgomery she played on *AHS: Coven*—and that's not a coincidence. Murphy had at one point considered spinning off the younger characters of *Coven* into a series, but decided it would betray *AHS*' conceit. Still, he wanted to do something with that young female voice. During a meeting with Walden and Newman in 2014, he pitched an idea for a series described as "*Heathers* meets *Friday the 13th*." They picked it up for a 13-episode order before a pilot was even shot. "The pitch was so thoughtful and thorough, and it was a tone that the three of them could clearly achieve very successfully," says Walden. "We just trust Ryan. It was a no-brainer."

With *Glee* wrapping up its sixth and final season, Murphy asked his co-creators Falchuk and Brennan to help craft *Queens* with him. Recalls Brennan, "My only reservation was 'Man, we're just coming to the end of a marathon. Do we want to start another one?'" But they were persuaded, and, atypically, the trio are the only writers on the series. "The three of us have a really good shorthand," he adds, "and we know who's good at what. So the delegation of responsibility is just much simpler. It's more work but it's easier, if that makes any sense." While *Glee* focused on the bullied and the outcasts, the creators decided on a different tone for *Queens*. "It's almost more like if we did a spin-off with Sue Sylvester," says Falchuk. "In any moment where it could lean toward the inspirational, we go the opposite way. I think also it's socially a bit of a different time. To me, there's a sense right now [that] the bullies seem to have gained control back in some way. There is no punishment for lying, for cheating." Adds Murphy, "I mean, is Chanel really that different from Donald Trump?"

THERE WAS ONLY ONE OBSTACLE TO GETTING THE SHOW made: Murphy told Walden and Newman he wanted Jamie Lee Curtis for the series or he wouldn't do it. Curtis agreed to a meeting with Murphy and Falchuk, and gifted the two fans of John Carpenter's *Halloween* (her film debut) with a book of on-set photographs from the director's movies. They pitched the show to her. "Not much—just a little pencil sketch," remembers Curtis. "I said, 'Wow, sounds great.'" But when Curtis found out the series was shooting in New Orleans, she balked, not wanting to leave her family in L.A. for six months. (She has two children with her husband, filmmaker Christopher Guest.) Says Murphy, "I was like, 'What the f---? What do you mean? Then there's no show.' Then I literally just begged." Producers shuffled schedules around so that Curtis works only four to five days per episode and can then fly home. "Those days are all dedicated to Jamie Lee's work. And shockingly, we're in episode 10 and it has just worked out great."

Meanwhile, Murphy approached Roberts about *Queens* while she was shooting *AHS: Freak Show*. Remembers Roberts, "I actually had off that day and I was walking around my kitchen, making a grilled cheese or something. I pick up my phone and I had two missed calls [from Murphy], and I was like, 'Oh my God, am I being killed off *Freak Show*?' That was my first thought. But he was like, 'I'm doing this new show'

Scream Queens Cheat Sheet

WHO'S WHO AND WHAT THEY'RE ALL UP TO



The Kappas



Wallace University's most elite sorority is run by Chanel (Emma Roberts, center) and her protégées, whose names she doesn't bother to remember so she calls them Chanel #2 (Ariana Grande), Chanel #3 (Billie Lourd, left), and Chanel #5 (Abigail Breslin, right).

The New Class



Freshman Grace (Skyler Samuels) hopes to learn more about her deceased mother, a former Kappa, though her father (Oliver Hudson) discourages her from pledging. She persuades roommate Zayday (Keke Palmer) to join her, along with creepy Hester (Lea Michele, left).

The Guys



Chanel's cheating boyfriend, Chad Radwell (Glen Powell), is part of the golfing frat Dickie Dollar Scholars, which also includes his gay BFF, Boone (Nick Jonas, left), and Earl Grey (Lucien Laviscount), who develops a romance with Zayday.

The Administration



No one hates Kappa more than Dean Munsch (Jamie Lee Curtis, left), except for maybe someone in a Red Devil disguise. Munsch wants to destroy Kappa's snobbish policies by issuing an all-inclusive rush. But does she have an ulterior motive?

The Scene-Stealers



With Kappa under fire, sister-turned-lawyer Gigi (Nasim Pedrad) comes to their defense armed with a law degree from the Caribbean and truly terrible '90s-era clothes. Also attempting to defend Kappa: security guard Denise Hemphill (Niecy Nash, left), who doesn't carry a gun but gives out a 1-800 number that those in danger can call.

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The Devil's in The Details



The creators of *Scream Queens* had one hell of a time concocting the costumes for the show's foe, the Red Devil. Murphy and Falchuk may be familiar with crafting visually striking baddies for *American Horror Story*, but *Queens* has a much different tone. (Though the guy wearing the suit, Riley Schmidt, also terrorized as *AHS*'s Rubber Man.) Murphy says they aimed for threatening but not terrifying: "I wanted it to be vaguely sexy and erotic. We spent a lot of time on which shade of red, how shiny it would be, what's the shape of the mouth, what's behind the eyes—it was like designing a supervillain in a movie." But don't get too attached to *Queens'* satanic sadist. Murphy reveals that season 2 of the series will feature an entirely new bad guy with a totally different look. Killer!

The death toll will continue to rise as the series unfolds. Producers still haven't told the cast who the killers are, and say all will be revealed in the finale. In fact, the actors only find out who perishes in each episode when the script shows up at their doors. "Everybody's got a date on their tombstone," says Glen Powell, who plays Chanel's boyfriend, Chad. "It feels like you're on a very messed-up version of *American Idol*."

Speaking of dead coeds, Chanel #2 (Grande) seemed to have met her maker in the premiere, but—spoiler ahead—her character will reappear. It's just unclear what form she'll take. "I wouldn't say ghost," says Murphy. "On this show, nothing you think is happening is actually happening."

The show's next season will follow those characters who manage to survive the college massacre to an entirely new setting, and a new mystery as well. Since they're in college for season 1, could the second season be them advancing into the workforce? Jokes Murphy, "It's going to be *Scream Queens: Interns*."

Regardless of whether Cathy Munsch will see another season, Curtis says she's having the time of her life in this one. She gets emotional talking about how much the part has meant to her. "It gives me tremendous pride and satisfaction as a creative human being," she says. "I've not had that in my work for a long time and that is the gift these people have given me. I'm not being maudlin. But I am highly aware of what I have, and if I lose it tomorrow because they creatively need me to go, I will go out in a blaze of glory." But if we've learned anything from slasher movies—and now from this slasher TV series—it's that no one's ever really gone for good.

Thoughts or questions? Tweet the writer @EWTimStack.

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- San Francisco Chronicle

"PREPARE
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Do You Like Scary

HORROR MOVIES no longer frighten Hollywood's A-listers. Thanks to the big box office clawed in by films such as *Insidious* and *The Conjuring*, big-name actors are killing themselves to get themselves killed in a genre that was once the preserve of up-and-comers and faded icons. The result? This Halloween movie season will be the starriest—and scariest—ever.

OCT. 9



Knock Knock

STARRING Keanu Reeves, Ana de Armas, Lorenza Izzo
DIRECTED BY Eli Roth
HORROR SUBGENRE *Psychosexual*

Home-alone family man Evan (Reeves) gets more than he bargained for when he agrees to help a pair of young flirtatious strangers (de Armas, Izzo). That is, unless he bargained for 24 hours of extreme mental torture.

SPOOKY SIDE NOTE Izzo is the wife of director Roth.

The Final Girls

STARRING Taissa Farmiga, Malin Akerman, Nina Dobrev



Crimson Peak

STARRING Mia Wasikowska, Tom Hiddleston, Jessica Chastain **DIRECTED BY** Guillermo del Toro **HORROR SUBGENRE** *Gothic*

An aspiring novelist (Wasikowska) encounters creepy goings-on after moving into a crumbling British mansion with her elusive new hubby (Hiddleston) and his aloof sister (Chastain). Director del Toro returns from the giant-robot territory of *Pacific Rim* for this period thriller, which resides in the more familiar terrain of his critical hits *The Devil's Backbone* and *Pan's Labyrinth*.

SPOOKY SIDE NOTE Stephen King has hailed the movie as "just f---ing terrifying." Hey, he should know!

DIRECTED BY Todd Strauss-Schulson
HORROR SUBGENRE *Slasher*

In this horror-comedy, Farmiga (*American Horror Story*) plays Max, the daughter of a B-movie actress (Akerman) who died two years earlier. Now Max is mysteriously transported into her mom's '80s-era slasher flick *Camp Bloodbath*. Joining Max on her meta adventure are Dobrev (*The Vampire Diaries*), Thomas Middleditch (*Silicon Valley*), Alia Shawkat (*Arrested Development*), and Vikings actor Alexander Ludwig.

SPOOKY SIDE NOTE Ludwig also appeared in August's *Final Girl*,

and Farmiga is the younger sister of Bates Motel star Vera Farmiga.

DIRECTED BY Neil Marshall (and others)
HORROR SUBGENRE *Anthology*

The 10 interlinked stories that compose *Tales of Halloween* were brought to the screen by a scarily large number of filmmakers—11 in all, including *The Descent* director Marshall—and feature an even longer cast list of genre acting notables, such as Bostwick (*The Rocky Horror Picture Show*), Shaye (*Insidious*), and Grunberg (*Big Ass Spider!*).

SPOOKY SIDE NOTE Tales features onscreen cameos from directors Joe Dante (*Piranha*) and John Landis (*An American Werewolf in London*).



Tales of Halloween

STARRING Lin Shaye, Barry Bostwick, Greg Grunberg

Movies?



SCREAM QUEENS WILL BE PETRIFYING YOU AT HOME, BUT LEAVING THE HOUSE WON'T HELP. THEATERS THIS FALL WILL BE JUST AS BLOODY. GET READY FOR HALLOWEEN WITH THIS CALENDAR OF OCTOBER'S CRAZIEST, CREEPIEST **Horror flicks**. By CLARK COLLIS



Goosebumps

STARRING Jack Black, Dylan Minnette, Odeya Rush, Amy Ryan
DIRECTED BY Rob Letterman
Horror Subgenre *Kiddie-friendly*

Black plays real-life *Goosebumps* author R.L. Stine, whose fearsome fictional creations stay safely within the pages of his books throughout the entire film. *The End.* Just kidding! They get loose and wreak monstrosity havoc.

SPOOKY SIDE NOTE *The movie features the real Stine. If he is the real Stine. Cue creepy theremin!*

OCT. 23



Bone Tomahawk

STARRING Kurt Russell, Patrick Wilson, Matthew Fox, Richard Jenkins

DIRECTED BY S. Craig Zahler
Horror Subgenre *Western*

Tombstone and *The Thing* star Russell returns to the Western and horror genres with novelist Zahler's directorial debut. Kurt's sheriff leads a posse that saddles up to rescue some Old West folks (including Lili Simmons from the show *Banshee*) kidnapped by cave-dwelling cannibals.

SPOOKY SIDE NOTE *Fifty years before shooting *Bone Tomahawk* at the Paramount Ranch outside L.A., Russell appeared on a string of '60s TV Westerns, including *Gunsmoke*, that filmed at the same locale.*

Paranormal Activity: The Ghost Dimension

STARRING Chris J. Murray, Brit Shaw, Olivia Taylor Dudley
DIRECTED BY Gregory Plotkin
Horror Subgenre *Found-footage*

A new family discovers a box of videotapes in this sixth, and supposedly final, entry in the supernatural franchise. According to the trailer, "Every secret will be revealed." So are we finally going to find out who Carly Simon wrote "You're So Vain" about?

SPOOKY SIDE NOTE *Oren Peli, who directed the original *Paranormal Activity*, finally released his second film, *Area 51*, in May, more than five years after the start of production.*



The Last Witch Hunter

STARRING Vin Diesel, Rose Leslie, Elijah Wood
DIRECTED BY Breck Eisner
Horror Subgenre *Witch*

When there's something strange in your neighborhood, who you gonna call? In this particular case, the answer is Vin Diesel. The voice of Groot plays an immortal warrior who has spent centuries tracking down witches while mourning the loss of his wife and daughter. It's enough to make you furious. And fast!

SPOOKY SIDE NOTE *Costar Elijah Wood's indie-horror production company, Spectre-Vision, made the recent zombie-kids comedy *Cooties*.*



OCT. 30 Scouts Guide to the Zombie Apocalypse

STARRING Tye Sheridan, Halston Sage, Logan Miller, Joey Morgan
DIRECTED BY Christopher Landon
Horror Subgenre *Zombie*

Be prepared for gore, nudity, and general tomfoolery as three scouts and a cocktail waitress try to survive a zombie outbreak. The cast includes Patrick Schwarzenegger (son of Arnold), David Koechner (*Anchorman*), and Cloris Leachman!

SPOOKY SIDE NOTE *Leachman is a horror-comedy veteran whose credits include *Young Frankenstein*, *Scary Movie 4*, and *The Oogieloves in the Big Balloon Adventure* (at least we think that was a horror movie).*

FREEDOM FIGHTER

JULIANNE MOORE HAS ALWAYS BEEN A CHAMPION OF EQUALITY. IN HER LATEST FILM, *FREEHELD* (OUT OCT. 2), SHE PLAYS A WOMAN FIGHTING FOR PARTNER BENEFITS. JUST PLEASE DON'T CALL IT ONE OF HER GAY MOVIES.

BY JOE McGOVERN

IN HER THREE DECADES AS AN

actress, Julianne Moore has never had a year as busy and illustrious as the past one. At 54, she scored the biggest box office hit of her career (*The Hunger Games: Mockingjay—Part 1*), the Best Actress prize at the Cannes Film Festival for *Maps to the Stars*, and her first (long-overdue) Oscar, for her heartbreakingly moving performance in *Still Alice*.

A veteran of more than 60 films, Moore isn't a big believer in hiatus. When she's not making a movie, shooting the same scene over and over,

she's promoting one, answering the same questions over and over. So it's understandable that she bristles a bit when you refer to *Freeheld*, the new drama in which she stars as a lesbian cop, as a "gay movie." (She also played sapphic roles in *The Hours* and *The Kids Are All Right*.) "I get that people have a tendency to lump things together," she says. "And yes, obviously, to effect change you need to call attention to things that are different. But I just came from the Toronto Film Festival, and I found it tedious after a while that every question about *Freeheld* was about gay films versus straight films and female films versus male films. The more we treat one another as special-interest groups, the more divided we become. I do want to move beyond that culturally."

Freeheld could very well help achieve that. The heart of the story belongs to Moore's character, Laurel Hester, a real-life New Jersey detective who, with her partner, Stacie Andree (Ellen Page), fought to change state law after Hester was diagnosed with incurable cancer and was told that her police pension would not be left to Andree because they were a same-sex

couple. Hester died in 2006—three weeks after the county board reversed their decision in her favor. But Hester and Andree resisted being labeled as gay-marriage activists, which the film isn't shy about addressing. "Laurel didn't want to talk about marriage equality," says Moore. "Her issue was equality—period. She was an incredibly ethical person who believed in the justice system and law enforcement. She just wanted to be treated like everybody else."

Moore's decision to star in the film was a small victory in itself. "I cried a little when she joined on," says Page, 28, who's also a producer on *Freeheld*. "Not just because of how much I admire her, but when Julianne Moore says yes to your movie, you know your movie is going to get made." Moore and Page's

Julianne Moore and Ellen Page in *Freeheld*

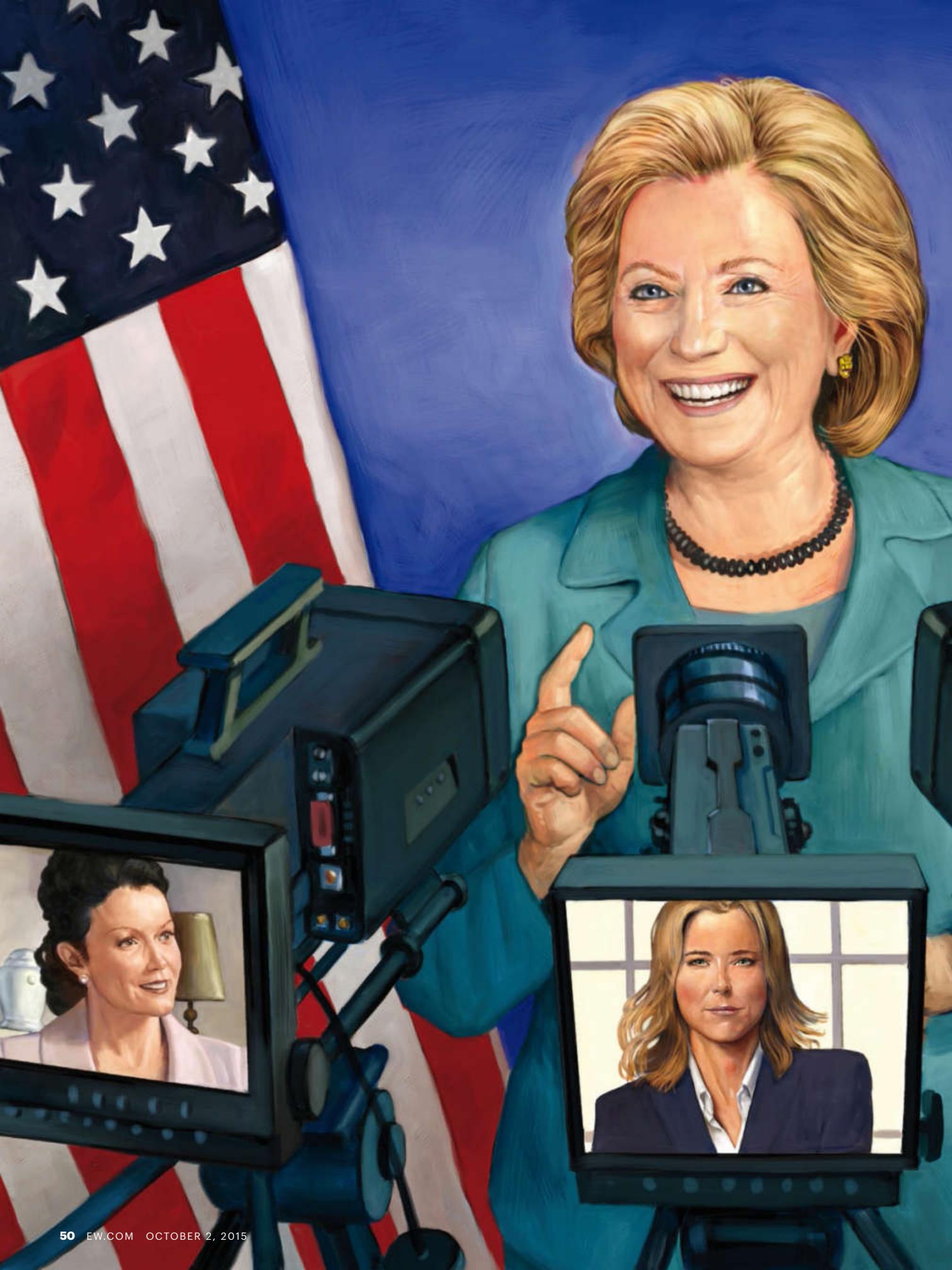




(From top) 2010's
The Kids Are All Right and 2002's
The Hours

26-year age gap mirrors the difference between the actual couple, and their chemistry on screen is authentic. ("That's because Ellen is so sensitive and open and honest," says Moore.) Page publicly came out in 2014, which Moore was moved by, but she has noticed a double standard in the questions she and her costar have fielded. "At Toronto, everyone was asking Ellen about her sexuality," she says. "No one once asked me about my sexuality. I think the less we talk about everyone being heterosexual or homosexual, the better off we are."

That would be better for the box office of films like this, too, which is a priority for Moore. "I feel like it's not enough for this film to be an artistic success; I want it to be an economic success," she says. "I'm hopeful. This isn't a movie about two women who wanted to land on Mars. They just wanted to live a regular old American life, which is something that everyone can relate to. These are people who are in our communities, your sisters and your neighbors and your teachers. Laurel and Stacie are in the mainstream of society. And it's in the mainstream where you change hearts and minds." ♦





On TV women hold the highest offices in the land—will that help put one of their own in the White House (for real!) in 2016?



BY MELISSA MAERZ
ILLUSTRATION BY MATT COLLINS

CAN TV CHANGE THE WAY WE VIEW A POTENTIAL

female president? Hillary Clinton thinks so. In June, during a campaign stop in Iowa, Clinton noted that she no longer carries the “extra burden” of convincing people that a woman can be Commander-in-Chief, thanks in part to shows that envision women as political leaders, such as HBO’s *Veep*, which stars Julia Louis-Dreyfus as president, and CBS’ *Madam Secretary*, which was inspired by Clinton’s time in the State Department. “Oftentimes, culture [and] entertainment [are] ahead of the political system,” Clinton told the crowd.

If popular culture has changed the way we view Clinton, she has also changed what we see on TV. Prime time is now full of characters who invite Clinton comparisons: The first half of *Scandal*’s new season will focus on the aspirations of Sen. Mellie Grant (Bellamy Young), an overqualified First Lady who’s causing trouble for President Fitz (Tony Goldwyn) by weighing a possible White House run. When *The Good Wife* returns, Peter Florrick (Chris Noth) will compete with Clinton in the Democratic primaries—she won’t appear on screen, but they’ll refer to her in the script—and lawyer Alicia (Julianna Margulies) will be forced to play his loyal, cookie-baking wife, much like Hillary had to during Bill Clinton’s 1992 campaign. *House of Cards*’ Claire Underwood (Robin Wright) has



(Clockwise from top left)
Scandal,
*Madam
Secretary*,
and *The
Good Wife*



already offered up a savvy political wife who survives her husband's scandals while moving into the field he once dominated. *The Good Wife*'s Robert King, who serves as showrunner with his wife, Michelle, calls this type of narrative "a particularly American story." He explains, "F. Scott Fitzgerald said there are no second acts in life, but there are if you have a spouse [in politics]."

One thing is clear: With both Clinton and Carly Fiorina in the race, the idea of a female president is no longer a distant fantasy, but it also isn't the rosy vision of women's empowerment that it was 10 years ago, when Geena Davis played a saintly leader on *Commander in Chief*. In this age of the antiheroine, gender equality means that women in Washington are just as morally compromised as men, and husbands and wives both use marital politics against one another. This season, *Scandal* promises a particularly self-serving turn for Mellie, who was once content to revel in Fitz's success. "We are watching her become a candidate, which is like shedding a soul," says showrunner Shonda Rhimes. "I've read a million stories about candidates who had things to hide to [become] president, and those things will need to happen for Mellie." Only in a Beltway drama would it be okay to cast a woman like Mellie as a manipulative

Lady Macbeth. As viewers, our need to vilify politicians is stronger than our squeamishness about vilifying ambitious women.

This new era of the antiheroine also poses a more complicated relationship between women and power. On *The Good Wife*, Alicia once used power as a defense mechanism, to avoid being viewed as a nepotistic hanger-on. Now she's unapologetically pursuing power for its own sake—the original title for Oct. 4's season premiere was facetiously called "Sorry." "It's about how do you go from someone who apologizes for this pursuit to someone who realizes, 'Men are not apologizing, so why am I?'" says Robert King. "She's become a complex figure who plays into some of the *Lean In* ideas that women struggle with." Is Alicia using feminism to justify her decisions? If so, that's a political move that some critics have lobbed against Clinton herself.

Because TV isn't glorifying women in power anymore, it's able to give us a slightly more realistic view of their jobs. Last season on *Madam Secretary*, on an episode called "Another Benghazi," Secretary of State Elizabeth McCord (Téa Leoni) weathered a scandal that looked a lot like Clinton's experience with the 2012 attack, and viewers got to scrutinize how she handled it. Showrunner Barbara Hall points out that in real life we

don't always get to see the decision-making that goes into policy. "We just read the headline results," she says. "By presenting 'Another Benghazi,' we can show that it's much more complicated than it comes across in sound bites on television." While that may not make viewers empathize with Elizabeth—or with Clinton, for that matter—it helps us understand why they might make certain choices. Maybe that's why Clinton has named *Madam Secretary* among her favorite TV programs.

Of course the show has drawn ire from some conservative pundits who say it is pro-Clinton propaganda. (Though at this point the similarities between Elizabeth and Clinton seem to be limited to both being blond and occasionally wearing pantsuits.) One online commenter sarcastically quipped, "I used to think Hillary was a Putz, but after watching *Madam Secretary*, I realized how brave, tough, and smart she is.... and also thin and beautiful."

Still, that joke begs a serious question. Can TV actively persuade Americans to elect a female candidate? "I hope not," says Robert King, laughing. "Truly, that would be very sad if the country had to wait until a TV show wants them to think a woman is worthy of power." Even so, the medium is opening our imaginations to the possibilities of what a fictional candidate might look like. We're seeing a broader range of women on screen than we do in the actual primaries. Maybe that's the next step in leveling the playing field: figuring out why we're more comfortable with fictional women wielding fictional power than we are with a female president doing it in real life. ★

Additional reporting by Natalie Abrams

People love Hollywood



A large central image of Jennifer Aniston on the cover of People magazine. She is wearing a gold, patterned, floor-length gown and has one hand on her hip. The magazine cover features the title "People" in large pink letters, the subtitle "FEBRUARY 2015", and the text "THE YEAR'S HOTTEST RED CARPET LOOKS!" in large yellow letters. Below that, it says "305 AMAZING PHOTOS! BIGGEST FASHION & BEAUTY TRENDS" and "BEST DRESSES". A yellow box on the right side of the cover says "AWARDS SEASON SPECIAL".



People love People

Pick up a copy in store today or subscribe at People.com

Movies

EDITED BY STEPHAN LEE @stephanmlee

► REEL NEWS

Supercalifragilisticsequelalidocious Disney is working on a follow-up to *Mary Poppins*. Will Anne Hathaway (see below) wield the iconic umbrella? **Good Morning Again, Charlie** Elizabeth Banks is in talks to helm a *Charlie's Angels* reboot.



▲ Robert De Niro and Anne Hathaway

The Intern

STARRING

Robert De Niro, Anne Hathaway, Rene Russo, Anders Holm, Andrew Rannells

DIRECTED BY

Nancy Meyers

RATING
PG-13

LENGTH
2 hrs., 1 min.

REVIEW BY
Leah Greenblatt @Leahbats

A NANCY MEYERS production isn't just a movie, it's a cream-toned, cashmere-swaddled universe unto itself—a grown-lady Narnia where there's a lid for every mildly neurotic pot, fresh-cut flowers for every ethically sourced side table, and a happy resolution to every First World problem her radiantly lit protagonists can supply. If you've seen *Something's Gotta Give*, *It's Complicated*, *What Women Want*, *The Parent Trap*, or *The Holiday*—they've collectively earned more than \$1 billion worldwide, so the odds are good that you have—you'll undoubtedly

have certain expectations of her latest, and they will almost certainly be met. *The Intern* (not to be confused with the similarly themed 2013 Owen Wilson–Vince Vaughn vehicle, *The Internship*) casts Robert De Niro as Ben Whittaker, a gruff but lovable 70-year-old retiree left at loose ends after the death of his wife. His days are bookended by morning Starbucks runs and frozen lasagna for one, but yoga and Mandarin lessons and tai chi in the park don't adequately fill the lonely hours in between. When he sees an ad for "senior interns" at a booming e-commerce start-up in Brooklyn, he applies and lands a plum spot as a personal envoy/errand runner/generational sounding board to Jules Ostin (Anne Hathaway), the stylish, thirtyish entrepreneur who runs it all. She's whimsical—we know this because she wheels around her loftlike office on a white bicycle and sometimes takes

customer-service calls, just to check in with her client base. But she's also overworked and overwhelmed by the conflicting demands of her family, which includes a caustic mother, a restless househusband ("they prefer 'stay-at-home dad' now"), and a little daughter she hardly sees. Can Ben bring his gentle geriatric wisdom to bear on both sides, and find fresh meaning in his own life at the same time? Can you order that couch from Anthropologie? By the end of two breezy if sometimes belabored hours, the first question will be duly answered, if not the second.

The Intern skims both humor and pathos without ever quite settling on either; even in an apparent crisis, the tone remains as plush and soft-cornered as one of Meyers' ubiquitous throw pillows (though it's also knowing enough to toss off a good joke about them). Hathaway's take on the underwritten Jules is refreshingly unshowy, but De Niro seems a little lost; his Ben is muted to the point of evanescence, and a moment where he talks to himself in the mirror—he's been told that Jules distrusts anyone who doesn't blink—feels like a bizarro-world echo of his iconic *Taxi Driver* scene. It's like watching a lion who's been defanged and given a tofu bone to gnaw on. Then again, asking for sharper edges in a movie that can hardly find a person of color in New York City—let alone a pigeon or a poorly situated apartment—is probably futile. Because it's not actually New York we're seeing at all. It's Nancy's Narnia, and as much a fantasy as she wants it to be. **B-**

THIS FILM CONTAINS THE FOLLOWING:



HOME INVASION



BONER JOKES



GRATUITOUS BLINKING



PAJAMA PARTY

THE MOST SWOONWORTHY NANCY MEYERS SETS

Tasteful, warm, meticulously ordered—the elegantly appointed spaces in the director's films say a lot about the characters who inhabit them. Here, we rank the rooms that most make us go "Ahhh." **By Nina Terrero**



1

SOMETHING'S GOTTA GIVE 2003

The sun-drenched writing nook and master bedroom in this expansive Hamptons getaway are the perfect setting for Diane Keaton to craft award-winning plays and flirty IMs to Jack Nicholson.



2

IT'S COMPLICATED 2009

We drooled over the SoCal-style kitchen and dining room in the hit comedy starring Meryl Streep. Incredibly, Streep's character was planning to upgrade to an even better kitchen.



3

THE INTERN 2015

Sleek surfaces and an open layout set Jules' (Anne Hathaway) bustling office apart from traditional work spaces, leaving plenty of room for an on-site masseuse and hordes of under-30 Brooklyn upstarts.



4

THE HOLIDAY 2006

It may be on the tiny side for the statuesque Cameron Diaz, but the porcelain tub in this flick about a pair of women who swap homes helped launch a craze for rustic bathroom decor.

TRUE STORY

Two Men and a Leg

One man's limb is another man's treasure in ***Finders Keepers***, a documentary about a Southern feud that seems like a joke—but turns out to be high drama.

By Kevin P. Sullivan

EVERYONE HAS HEARD THAT

you don't know what you've got till it's gone, but that's never been truer than in *Finders Keepers*, the new documentary about the years-long custody battle over a severed limb.

The conflict began when Shannon Whisnant of Maiden, N.C., purchased a smoker grill at a local storage-locker auction and then found an embalmed leg inside. Whisnant saw the discovery as a ticket to stardom, something he'd desired since his troubled childhood. What Whisnant didn't consider was that the limb might belong to someone else and that he might want it back.

Though the tale has the ring of a folksy local legend, the true story is much more tragic. John Wood, the body part's original



▼ *Finders Keepers*

owner, lost both his father and his left leg on the same day when the small plane they were flying in crash-landed. The event triggered Wood's downward spiral into drug addiction and poverty. Wood had had his limb embalmed as a way to memorialize his father. Prior to the accident, the two had not been on good terms, but they briefly reconciled before the crash. Wood misplaced the leg after an eviction forced all of his possessions into a storage locker and he moved out of state, leaving his family to pick up the bill. When Wood heard that his leg had turned up at the auction, he expected to claim it and be done with it, but unfortunately for him, Whisnant had kept his receipt.

The proceeding battle became a minor comic TV news sensation, but the filmmakers—one of whom, Ed Cunningham (*The King of Kong*), says he first overheard the story from “two guys in an Oklahoma pig joint”—soon discovered that there was something deeper at work. “If you look at *The World’s Dumbest Hillbillies* or the CNN segment, it seemed like a pretty over-and-done story.”

says one of the film's directors, Bryan Carberry. “You have a good chuckle, and you move on. But talking to John and Shannon, we realized all of the darker stuff that didn't fit with the funny headline.”

The messy details, the ones that didn't jibe neatly with the image of Southern simpletons, were exactly what interested them. “Having spent so much time with these people in intimate circumstances—sleeping on the floor of their place while shooting, having every meal with them—it's hard to look at them as characters after a while,” Carberry says.

The custody battle for the leg, by the way, was finally resolved thanks to an appearance on *Judge Mathis*, but the men who fought for it still share an eerie connection. At press time, Whisnant (the guy who bought the grill) had fractured his own left leg and, because of complications, was facing the possibility of amputation. “It seems like the circumstances between these two guys could go on forever,” says the film's other director, Clay Tweel. The good news? Franchise potential!



99 Homes

STARRING Andrew Garfield, Michael Shannon, Laura Dern

DIRECTED BY Ramin Bahrani

RATING R | LENGTH 1 hr., 52 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

SET DURING THE still-fresh and still-unresolved mortgage crisis of the late 2000s, director Ramin Bahrani's *99 Homes* is a disturbing look at how the lives of ordinary, hardworking folks were upended by the unpredictable forces of the market and the totally predictable greed of government-backed lenders. For anyone who owns a house (or hopes to one day), it's chilling. Andrew Garfield plays a Florida handyman who's evicted from his home with his young son (Noah Lomax) and mother (Laura Dern). They're just one of hundreds of families whose modest dreams have been destroyed by a local real estate predator, played with sinister, lip-smacking glee by Michael Shannon. Bahrani's film centers on the ethical compromises Garfield's Dennis Nash will make in the service of Shannon's Rick Carver to get his home and his dignity back. He basically sells his soul to the deed-holding devil, helping Carver fleece and displace people just like him. *99 Homes* is a powerful and harrowing morality tale, but it isn't a subtle one. For every poignant scene portraying a family being humiliated, there seems to be one of Shannon (channeling a more reptilian Gordon Gekko) speechifying about how America doesn't bail out losers, only winners. Because Bahrani's found a subject that a lot of us can empathize with, there's really no need to be so didactic about it. **B**



▶ Ben Mendelsohn and Ryan Reynolds



COMPARED
WITH
OTHER
GAMBLING
MOVIES



BEST

California Split (1974)

The Gambler (1974) ▲

Owning Mahowny (2003)

Mississippi Grind (2015)

Rounders (1998)

The Gambler (2014)

Fever Pitch (1985)

▼

WORST

Mississippi Grind

STARRING

Ben Mendelsohn, Ryan Reynolds, Sienna Miller

DIRECTED BY

Anna Boden and Ryan Fleck

RATING

R

LENGTH

1 hr., 48 mins.

REVIEW BY

Joe McGovern @jmccgvrn



MOVIES ABOUT GAMBLERS are also, by definition, about losers. *Mississippi Grind*, which shares so much with Robert Altman's excellent 1974 film *California Split* that it counts as an unofficial remake, has a heart for the shaggy, empty lives of betting junkies, even if it lacks the magnetic pull of Altman's world. Ryan Reynolds and Ben Mendelsohn star as kindred spirits on a gambling road trip from Iowa to New Orleans. Reynolds gets the snappier dialogue ("You should see the other guy's hand," he remarks after a brawl), but the real star here is Mendelsohn, the Aussie actor who brings a Martin Short/Michael Palin-style wink of comic irony to every scene. Directors Anna Boden and Ryan Fleck (2006's *Half Nelson*, also a sympathetic portrait of hitting bottom) start running out of gas by the film's third act. But their elliptical final shot, with its subliminal image of an upside-down American flag, is a powerful comment on an addict's distress. **B**



CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW	IMDb	Metacritic	Rotten Tomatoes	Avg.
A SICARIO ▲	78	80	88	82
B BLACK MASS	85	69	76	77
B PAWN SACRIFICE	75	70	77	74
B- EVEREST	76	63	72	70
B TIME OUT OF MIND	57	74	69	67
B SLEEPING WITH OTHER PEOPLE	63	64	55	61
B+ THE VISIT	69	55	59	61
C MAZE RUNNER: THE SCORCH TRIALS	72	43	49	55
B- WAR ROOM	60	30	37	42
B- THE PERFECT GUY	52	36	21	36



The Pope's Favorite Movies

To coincide with Pope Francis' visit to America on Sept. 22, a Philadelphia theater screened his most loved films. Here's a look at a few that made his list. By Joe McGovern



Rome, Open City

1945
In 2013, Francis spoke to Rome's *La Repubblica* newspaper and expressed his deep feelings for Roberto Rossellini's realist war drama, which is a ground-zero account of the city under Nazi siege—and which features a Catholic priest as its main character. "I don't want to speak for the Pope's distinguished opinion," says Allison Koehler of the Philadelphia Film Society, which hosted the festival Sept. 22–24. "But I think he responded to the film's message, especially since his father fled Italy because of fascism. The movie is an act of resistance, made against all odds." **H**

La Strada

1954
Francis' Italian heritage also drew him to the films of Federico Fellini, such as this delicate wonder, winner of the first-ever Best Foreign Language Film Oscar. Anthony Quinn plays a circus strongman who falls for an innocent beauty (Giulietta Masina) and feuds with a gentle clown (Richard Basehart). "Fellini loved juxtapositions in the visuals, like between sky and land, heaven and earth," says Koehler. "La Strada is about a man who looks really strong, but is actually a stricken person struggling to make tough decisions." **H**

Babette's Feast

1987
In a 2010 interview, three years before he was elected pope, Francis lauded director Gabriel Axel's Oscar-winning fable as his favorite movie of all time. The story is about two unmarried Protestant sisters in Denmark who welcome a Parisian girl into their home as their housekeeper and cook. And cook she does, serving up an eight-course meal that cuts through the whole village's puritanical starch. "The film challenges religious stereotypes in a very interesting way," says Koehler. "And it explores the idea of alternative richness through community and self-sacrifice." **A H I**

ALSO PLAYING

Drunk Stoned Brilliant Dead **NR, 1 HR., 32 MINS.**

Best known for a cover showing a mutt with a gun pointed to its head and the tagline "If you don't buy this magazine, we'll kill this dog," *National Lampoon* captured the outrageous humor of the '70s counterculture and became the merry-prankster farm team for *Saturday Night Live* and *Animal House*. Douglas Tirola's doc about the satirical bible's rise and fall is fascinating, funny, smart, juvenile, tragic, and likely to offend just about everyone. It's a must-see for anyone who cares about comedy. **A**

—Chris Nashawaty



The Green Inferno **R, 1 HR., 40 MINS.**

In Eli Roth's homage to '80s Italian cannibal films, a dozen young, attractive eco-idealists head into the Peruvian jungle to protest industrialists displacing indigenous tribes. But soon they're captured by primitives and become dinner. *The Green Inferno* is less a riff on spaghetti splatter flicks like *Cannibal Holocaust* than a desperate-to-shock pastiche of guts and gore served with a wink to audiences with strong stomachs. You know who you are. **C**

—Chris Nashawaty



Labyrinth of Lies **R, 2 HRS., 1 MIN.**

Giulio Ricciarelli's film is set in the years after World War II, as Germany struggles with the legacy of the Holocaust. An ambitious young lawyer (Alexander Fehling) teams up with a journalist (André Szymanski) to prosecute former SS soldiers who have reintegrated into society. Despite all their hard work (the old-school investigation is like *The Wire* reimagined in postwar Europe), they find no easy answers. Fehling gives a commanding physical performance as he transitions from ambition to despair to, finally, resolve. **A-**

—Christian Holub



The Keeping Room

R, 1 HR., 34 MINS.

Brit Marling and Hailee Steinfeld play sisters defending their isolated farm in Daniel Barber's slow-building feminist Western. Set in 1865, *The Keeping Room* lyrically portrays the daily trials endured by its hardscrabble heroines. But after a pair of drunken soldiers (Kyle Soller and Sam Worthington) come huffing and puffing at their door, it more or less gives up and becomes a pretty average siege thriller. I'm positive there's an audience for an Old West tale about fierce, independent women. I'm equally positive it can be done better. **C+**

—Chris Nashawaty



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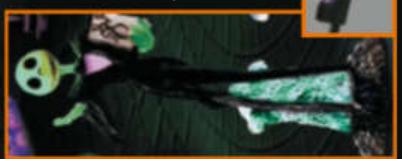
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TV

EDITED BY **AMY WILKINSON** @amymwilk

► LOGLINES

Megan Fox Is the New *New Girl* She'll star on the Fox

comedy during Zooey Deschanel's maternity leave. **NBC**

Gets Taken The network will need to flex a particular set of skills adapting the Liam Neeson film franchise into a series.



▲ Sebastian Koch and Claire Danes

HOMELAND: STEPHAN RABOLD/SHOWTIME (2); MURPHY BROWN: THE MARY TYLER MOORE SHOW/CBS PHOTO ARCHIVE/GETTY IMAGES (2); HOUSE OF CARDS: MURKIN/NETFLIX; SEX AND THE CITY: MARK LIDDELL/HBO; CSI: SCOTT JAFFRAY/FLEMING/CBS

Homeland

DATE	TIME	NETWORK	REVIEW BY
Premieres Oct. 4	9 p.m.	Showtime	Melissa Maerz @MsMelissaMaerz

THE BEST THING about *Homeland* has become the worst thing about *Homeland*. During the first season, the drama's portrayal of Carrie Mathison's (Claire Danes) bipolar disorder was wrenchingly realistic. Her manic episodes have been shaped by *Homeland* writer Meredith Stiehm, whose sister suffers from the illness, and the show has often manipulated those bipolar flights to masterful effect, using them to trigger a more general paranoia in the viewer—who, like Carrie, can't decide whom to trust. But the problem with presenting a relatively accurate depiction of the disorder and its cyclical nature is that it requires the show to rehash the same story lines over and over again. By the third episode this

season, Carrie's off her meds again, and it's hard not to feel like the show is regressing along with its heroine. Five seasons in, and Carrie's right back where she began.

That's especially frustrating since this season was supposed to mark another fresh start. Carrie has left the CIA and taken a new job in Berlin, where she's working as head of security for Otto Düring (Sebastian Koch), a billionaire steel magnate and philanthropist. She's living with her lawyer boyfriend (Alexander Fehling) and her daughter and seems mostly stable—until a journalist (Sarah Sokolovic) funded by Düring's foundation publishes a wealth of WikiLeaks-like intel that implicates the U.S. in spying for Germany. Suddenly, the CIA suspects that Carrie might be divulging info of her own. The Edward Snowden-inspired plot is the most compelling story line this season, which

JUST THE FACTS, MA'AM

How legit are these TV journalists?

PULITZER-WORTHY



LAURA SUTTON
(Sarah Sokolovic)
Homeland



MURPHY BROWN
(Candice Bergen)
Murphy Brown



MARY RICHARDS
(Mary Tyler Moore)
The Mary Tyler Moore Show



ZOE BARNES
(Kate Mara)
House of Cards



CARRIE BRADSHAW
(Sarah Jessica Parker)
Sex and the City

PURE PULP

is packed with conspiratorial intrigue and complicated questions about political and journalistic ethics. It's also a smart, logical way for *Homeland*'s writers to keep Carrie connected to Saul (Mandy Patinkin) and Quinn (Rupert Friend), a task that has become impossible without making the CIA look inept. This is a woman who effectively aided a terrorist, suffered a public scandal that was broadcast on the nightly news, and basically turned the whole Middle East against the United States—and yet, up until now, the agency kept finding reasons to rehire her.

So, at first, it seems that *Homeland* is moving in an interesting direction, away from the tired oedipal drama of Carrie and Saul, away from the relentless existentialism of random-stranger-killer Quinn, toward a tangled international conflict that's narratively more rich and more of-the-moment. But the second that Carrie yields to her first fit of mania in years, pasting newspaper clippings all over her house and searching for connections between them—surely, there are computer programs now that allow people to do this without ruining their wallpaper!—it's déjà vu all over again. Worse yet, the show seems bent on confirming Carrie's delusions. Without spoiling anything, certain plot twists suggest that everyone in the world truly is out to get Carrie, even those high-level figures who must have more important targets to fight. Carrie's paranoia isn't as gripping when *Homeland* keeps confirming that it's not really paranoia. There's still enough at stake with the journalist to keep a viewer hooked, but if this season doesn't revamp the same old tropes soon, it'll be tempting to fast-forward through Carrie's latest breakdown. *Homeland* already requires some extreme suspension of disbelief. Is it too much to hope that, one day, Carrie can manage her illness, too? ■

► David Berman, Marg Helgenberger, Jorja Fox, William Petersen, and Ted Danson



CASE CLOSED

CSI's Craziest Corpses

Death was never pretty on the CBS procedural, which was half the fun of watching. Now, as the series ends its 15-year run on Sept. 27, we count down the five most stomach-turning demises. by Lynette Rice



5

CAUSE OF DEATH: Suicide “THE HAPPY PLACE” (S9, EP2)

A bikini-clad woman jumps from a balcony onto a passing bus. But that's not the weird part: When the CSIs recover her body, it's like rubber thanks to all those broken bones.



4

CAUSE OF DEATH: Cow ammo “BURDEN OF PROOF” (S2, EP15)

A photographer found in a cadaver farm was offed by a meat bullet that metamorphosed into larvae. Think about that during your next BBQ.



3

CAUSE OF DEATH: Poachers “EVALUATION DAY” (S1, EP22)

The team is stumped when they find a huge headless body in the desert—until they realize it's a skinned gorilla. Bananas, indeed.



2

CAUSE OF DEATH: Beheading “LOVER’S LANES” (S1o, EP8)

A severed head pops out of the ball return at a bowling alley—and naturally someone grabs it, mistaking the eyes for finger holes. If you're keeping score at home, that's a gutter ball.



1

CAUSE OF DEATH: Kicked down a hill while inside a bag “BULLY FOR YOU” (S2, EP4)

Nick (George Eads) and Sara (Jorja Fox) struggle to identify the remains of a body that liquefied after being zipped up for two months. Soup's on!

BREAKING BIG



KIKI SUKEZANE

The 26-year-old hopes her turn on *Heroes Reborn* (Thursdays at 8 p.m. on NBC) can one day lead to real-world heroics. **By Shirley Li**



If Sylar were around, he'd surely covet Miko Otomo's power: The flashiest new "evo" on *Heroes Reborn* can transform into a videogame character. Kiki Sukezane, who plays Miko, isn't intimidated by all the stunts and motion-capture work. After all, the Kyoto, Japan, native has been practicing the "tate" style of sword fighting—in which participants spend hours honing their movements before ever touching a blade—for six years. The samurai-inspired style resonated with Sukezane, who has samurai ancestors.

"Fighting is hard work," she admits—but performing in English is even tougher. Sukezane moved to L.A. in 2012 and scored an audition for *Heroes Reborn*, practicing her English by watching the original series. Acting isn't Sukezane's end goal, though: She wants to raise her profile in order to do humanitarian work. For now, she's just glad *Heroes* is offering a way to get there—either in human form or as her virtual alter ego. "The first time I saw [my avatar] I asked the animators, 'Does this look like me?'" she says. "I was kind of worried." Considering her sword skills, perhaps it's the animators who should be worried.

Empire

DAY Wednesdays | TIME 9 p.m. | NETWORK Fox

REVIEW BY Jeff Jensen @EWDocJensen

► **THE SECOND SEASON** of the sensation that conquered television—and proved the commercial power of diversity—opens with a premiere popping with knowing provocation and outrageousness. It's *Empire* in excelsis, proudly revving its souped-up storytelling engine and relishing its moment. Taraji P. Henson's Cookie wastes no time reminding you why she's the breakout character of 2015. She spits venom ("Your father is a tampon!"), she dresses as an ape to make a point about the mass incarceration of African-American men, she pimps out female flesh to win financing from a lusty lesbian billionaire with a loaded name, Mimi Whiteman (an arch Marisa Tomei). Presidential candidate Hillary Clinton gets poked and CNN anchor Don Lemon gets called out for his shamelessness. Chris Rock plays a humorless drug lord—a casting misfire. But there is a decapitation, and there's fashion by Tom Ford, and there are wigs, so many wigs.

The next two episodes are less raucous—and less inspired. *Empire* can be electric when it engages our culture, and poignant when it digs into the minds and hearts of the Lyon clan, particularly the big three of Cookie, Lucious (Terrence Howard), and their gay musical-prodigy son, Jamal (Jussie Smollett, so magnetic and authentic). And the original, well-integrated musical numbers remain a delight. But when it's about only their warring for power over the family business, Empire Entertainment, it's just solid soap. Motifs repeat. This year it's Lucious, not Cookie, scheming to retake control of Empire—a role reversal that brings out the fire in Howard. Some characterizations are growing tedious: Hakeem (Bryshere Gray) is still petulantly chasing after respect, Andre (Trai Byers) is still flailing to shore up his faltering position. Worry not about *Empire* getting too wiggy. For now, worry that it might become a broken record. **B**



▲ Taraji P. Henson and Terrence Howard

Watch Fall TV Like a Pro

The #TooMuchTV struggle is real (so much quality and quantity). Luckily, the editors at EW are sharing their carefully curated guide to what to watch live and what to watch later. Now you're in (remote) control.

	8:00	8:30	9:00	9:30	10:00	10:30
SUNDAY	LIVE FLESH AND BONE STARZ		THE WALKING DEAD AMC		QUANTICO ABC It's sure to be the most talked-about new drama of the year. Be in on the discussion.	
MONDAY	DVR THE SIMPSONS FOX	BROOKLYN NINE-NINE FOX		VIEWER'S CHOICE HOMELAND SHOWTIME THE GOOD WIFE CBS		THE AFFAIR SHOWTIME
TUESDAY	LIVE SUPERRGIRL CBS		JANE THE VIRGIN THE CW Make Abuela proud.		BLINDSPOT NBC	
WEDNESDAY	DVR CRAZY EX-GIRLFRIEND THE CW		MINORITY REPORT FOX		FARGO FX	
THURSDAY	LIVE GRANDFATHERED FOX	FRESH OFF THE BOAT ABC	SCREAM QUEENS FOX		THE BASTARD EXECUTIONER FX	
FRIDAY	DVR THE MUPPETS ABC	THE GRINDER FOX	iZOMBIE THE CW		LIMITLESS CBS	
SATURDAY	LIVE SURVIVOR CBS Outwit. Outlast. Outspoil.		EMPIRE FOX You don't want to be the only one around the Keurig Thursday morning not hip to Cookie's latest catchphrase.		AHS: HOTEL FX	
	DVR THE GOLDBERGS ABC	MODERN FAMILY ABC	BLACK-ISH ABC	THE LEAGUE FXX	YOU'RE THE WORST FXX	
	LIVE HEROES REBORN NBC		SCANDAL ABC		HOW TO GET AWAY WITH MURDER ABC	
	DVR GREY'S ANATOMY ABC		THE ORIGINALS THE CW	NATHAN FOR YOU COMEDY CENTRAL		
	LIVE MASTERCHEF JUNIOR FOX	Remember that DVR conflict from Sunday? Now's your chance to on-demand <i>Homeland</i> or <i>Good Wife</i> !		STREAM IT Tuesday's episode of <i>The Mindy Project</i> on Hulu is waiting for you.		
	DVR THE AMAZING RACE CBS		SHARK TANK ABC	THE KNICK CINEMAX		
	LIVE COMEDY CATCH-UP Use a sleepy Saturday night to binge all the belly laughs queued up on your DVR.	Consider this three-hour block your <i>Saturday Night Live</i> aperitif. Fast-forwarding through commercials should give you enough time to watch about eight half-hour comedies (with a quick bathroom break or two). How you mix and match is up to you!	VIEWER'S CHOICE ASH VS EVIL DEAD STARZ DOCTOR WHO BBC AMERICA	THE LAST KINGDOM BBC AMERICA		

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY CLARK COLLIS @ClarkCollis



Series Debut

THE DAILY SHOW WITH TREVOR NOAH

MONDAY, SEPT. 28 | 11-11:30PM | COMEDY CENTRAL

How will *The Daily Show* change when Trevor Noah takes over as host, almost two months after the departure of the much-beloved Jon Stewart? The 31-year-old promises to steer the series away from cable news and toward the Internet. He'll show off his gift for impressions, a talent he developed while learning to speak seven languages and mimicking accents in his stand-up routines. And as a native of South Africa, Noah says he can bring a fresh perspective to American politics. "I think there's an advantage to being an insider who's come from the outside," he says. Finally, having grown up during apartheid, the comedian has experience talking bluntly about issues of race. "You literally can't beat around the bush where I come from," he quips. "You have to walk straight through it." —Melissa Maerz

This is
your moment
of Jon
Stewart Zen

MONDAY SEPT. 28

► Life in Pieces

8:30-9PM | CBS

Jen hires a breast-feeding consultant couple. I guess it makes sense that they come in pairs.

► San Francisco 2.0

9-9:40PM | HBO

This doc looks at how the invasion of IT companies has affected San Francisco—beyond people using Google Glass to watch porn.

► Scorpion

9-10PM | CBS

Our heroes head to Cuba. Which would sound a lot more exotic if your Uncle Murray hadn't just sent you a postcard from Havana.

► Blindspot

10-11PM | NBC

The team unlocks a tattoo that points to an Air Force pilot (Robert Eli). Okay, but if she turned around, wouldn't it point away from him?



TUESDAY SEPT. 29

Series Debut

► Grandfathered

8-8:30PM | FOX

They say you know you're getting older when the cops start looking younger. Is the same true of sitcom grandparents? Here, John Stamos transitions from Uncle Jesse to Grandpa Jimmy, playing a bachelor and restaurateur who discovers that not only does he have a son (Josh Peck) but that his kid has a kid. The strength of the show lies with Stamos, who's doing his best Clooney and gives *Grandfathered* heart, especially in his interactions with his infant granddaughter and his ex-love (Paget Brewster). That sweetness almost makes up for the lack of laugh-out-loud moments. —Kevin P. Sullivan

WEDNESDAY SEPT. 30



YouTube / TylerOakley + 7,278,892 FANS



Series Debut
► **Code Black**

10-11PM | CBS

Not even Marcia Gay Harden can breathe life into this middling medical drama. Set in the emergency room of a hospital where "code black" (when patients outnumber available resources) occurs almost daily and where characters say things like "Life is measured here in split seconds," the series is crowded with both critical cases and cringeworthy clichés. Doctors walk and talk—or operate and pontificate, anyway—about morals while untangling a half-dozen near-death scenarios in the premiere alone. Though some scenes deliver emotionally, most only serve as reminders of better hospital dramas. Yes, working in an ER is exhausting for these doctors. Watching them shouldn't be. C —Shirley Li

► **The Goldbergs**

8:30-9PM | ABC

When Adam gets a role in the school musical, Beverly persuades his teacher to let him do a Milli Vanilli. Please, please, please may this not involve blackface...

SEASON PREMIERE

► **Criminal Minds**

9-10PM | CBS

Whose Line Is It Anyway? host Aisha Tyler plays a forensic psychologist who helps find a killer (and gets the team to improv some bits with the murder weapon?).



► **black-ish**

9:30-10PM | ABC

Zoey wants to learn karate from Pops, which, as he's played by Laurence Fishburne, basically makes this a *Matrix* tribute episode.

Season Premiere

► **Chicago P.D.**

10-11PM | NBC

Roman is concerned about what Burgess is getting into by marrying Ruzeck. If it's a car with a "Just Married" sign, don't worry, that's normal.

► **Nashville**

10-11PM | ABC

Juliette breaks down during an appearance on *Live With Kelly and Michael*. Well, they do ask the tough questions!

What to Watch



THURSDAY OCTOBER 1



Season Premiere
▶ **Sleepy Hollow**

9-10PM | FOX

Sleepy Hollow was built on a 250-year leap—so a time jump of nearly a year should be nothing. But the months that have elapsed prove significant, with Abbie (Nicole Beharie) now a special agent for the FBI, and Ichabod (Tom Mison) back from a sojourn in Scotland. The season 3 premiere puts the spotlight back on the witnesses, whose crackling Mulder-and-Scully dynamic has been restored thanks to Abbie's conviction that their mission is over. Throw in some demons, Abbie's sister Jenny (Lyndie Greenwood), and a classically *Hollow*-esque historical twist, and the apocalypse looks like fun again. **B+** —*Kelly Connolly*



Season Premiere

▶ **Bones**

8-9PM | FOX

Booth and Brennan are living the dream life—until Brennan becomes involved in the forensic analysis of some remains. And we don't mean last night's leftover lasagna, folks!

Season Premiere

▶ **The Blacklist**

9-10PM | NBC

Liz and Red are on the run and make the FBI's Ten Most Wanted list. So... congratulations?

▶ **O.J. Speaks: The Hidden Tapes**

9-11PM | A&E

This special coincides with the 20th anniversary of O.J. Simpson's acquittal. And talking of how to get away with murder...

▶ **How to Get Away With Murder**

10-11PM | ABC

Annalise is cross-examined during Nate's preliminary hearing.

Season Finale

▶ **Married**

10-11PM | FX

In the second of tonight's episodes, Lina and AJ work on a children's play about the dangers of addiction. Wait, what dangers?

Series Debut
▶ **Benders**

10-10:30PM | IFC

Banter between bros on an amateur hockey team called the Chubbys makes for rather thin ice to hold up a half-hour comedy. The actors, including *The Brilliant Idiots* podcast host Andrew Schulz and Chris Distefano of MTV2's *Guy Code*, are game for flinging the dude dialogue, but the show stumbles with labored one-liners and too-zany situations. The premiere's central dilemma concerns one character's grandfather ridiculously asking to be mercy-killed. *Benders* is executive-produced by Denis Leary yet fails to build the kind of real world that made his acerbic comedy on *Rescue Me* so watchable. **C** —*Joe McGovern*



FRIDAY OCT. 2

Series Debut

▶ **Dr. Ken**

8:30-9PM | ABC

Before he became Hollywood's favorite scene-stealing crazy, Ken Jeong was a doctor. Thus: *Dr. Ken*, starring Jeong as an M.D. who terrorizes his patients and his family—but don't worry, deep down he's a good doctor and father, sigh. The pilot starts with a gag about hemorrhoids. Things trend downward. Sample exchange: "There's an app for that. An app to track your daughter." "What's it called?" "Daughter Tracker!" **D+** —*Darren Franich*



▶ **Doctor Who**

9-10PM | BBC AMERICA

The Doctor comes across a spaceship in an underwater base. Well, that is where the government keeps them.

Season Premiere

▶ **Saturday Night Live**

11:30PM-1AM | NBC

You know who sticks her tongue out at the idea that Miley Cyrus shouldn't host anything for a while? Miley Cyrus!

SATURDAY OCTOBER 3



▶ **The Unauthorized Beverly Hills, 90210 Story**

8-10PM | LIFETIME

Lifetime strolls down memory lane—located on this occasion just off Rodeo Drive—for a behind-the-scenes look at the '90s teen drama. "We all had a laugh at the jeans and the shoes and the ridiculous floral and flannel," says Abbie Cobb, who plays Jennie Garth and guest-starred on The CW's *90210* reboot. "But there's a lot of funny moments with the actors and [90210 creator] Darren Star trying to figure out how to have a show about teenagers and sex and still make it past the censors. That provides a lot of church giggles." How do they re-create the rift between Garth and Shannen Doherty? "We had a lot of fun getting to scream at each other and decide, 'Who's going to pull whose hair? And who's going to shove who, when?'" she says. "Girl fights are the most fun—especially if you don't mean them." —*Dan Snierson*



YouTube / LillySingh + 6,253,055 FANS

SUNDAY OCT. 4



Season Premiere

► **The Leftovers**

9-10PM | HBO

If you didn't love the original New York locale of *The Leftovers*—about a world where 2 percent of the population has vanished—then we bring glad tidings. Season 2 is set in a "departures"-free Texas town, where Justin Theroux's retired cop and Christopher Eccleston's reverend have relocated. More likely, of course, you remain on the fence about the show because of its generally confounding nature. If so, we should warn you there are new mysteries aplenty, albeit ones with a more beguiling, Ray Bradbury-esque tinge than before. What's up with the earth tremors? The firemen who burn down houses? That dude with the beard? We don't know. But this premiere does enough to make us want to find out. **B**

Season Premiere

► **Madam Secretary**

8-9PM | CBS

When the president's plane disappears, Elizabeth must take the oath of office and then hastily watch Air Force One.

Season Premiere

► **The Good Wife**

9-10PM | CBS

Alicia competes for clients with a lawyer played by British actress and Most Awesome Name of the Week winner Cush Jumbo.

Season Finale

► **The Strain**

10-11PM | FX

Eph, Nora, and Zack's escape from New York is thwarted by an attack—and, I bet, delays on the L train.

Season Premiere

► **CSI: Cyber**

10-11PM | CBS

The team investigates a burglary/homicide committed by someone who hacked the home's security system. And yet again, Lawnmower Man is not a suspect!

SEASON PREMIERE

► **The Affair**

10-11PM | SHOWTIME

We start seeing things from Pacey's perspective. Okay, Cole's perspective. But he'll always be Pacey to me!



Music

EDITED BY KEVIN O'DONNELL @ODtron



How Ryan Adams Reinvented Taylor Swift's 1989

With a surprise cover of her smash album out now, the indie singer-songwriter, 40, reveals how the project helped him heal his heartbreak, what Swift really thought of his tribute, and why the pop star is a necessary force for rock & roll. **By Kevin O'Donnell**

► NOTEWORTHY

Green Day will release a documentary about the making of 2004's *American Idiot* on Oct. 15. **Ariana Grande** returns with new single "Focus" on Oct. 30. **Lionel Richie** is heading to Las Vegas for a residency titled "All the Hits" in April 2016.

How did you come up with the idea of covering 1989?

Between my birthday and the Christmas holiday of last year, I had this bulk of time alone. I went through a pretty obvious life change around that time. [Adams and his wife, actress Mandy Moore, announced their split in January 2015.] I was like, "What am I going to do?" I was listening to Taylor's record and a few others. And I kept going back to hers. I found myself side-writing it a little. I'd think about the lyrics and play a few minutes on acoustic guitar. It got me thinking.

Was it a long process to rearrange and record the album?

Well, the holidays came and I purchased this refurbished cassette four-track machine. I had the same setup Bruce Springsteen used for *Nebraska*. I got to recording the fourth song and the four-track ate the cassette. It totally mangled it!

Were you discouraged from continuing?

I definitely was, at that point. But then I got asked to produce a record for [indie-rock band] La Sera and I spent some time with [musician and producer] Tod Wisenbaker—he's the other guitarist on 1989. Then I went on tour and when I finished, I had all this post-tour adrenaline. I sent a text: "I'm bored!" So we got together to jam. One day we went to eat—me, Tod, [drummer] Nate [Lotz], and [bassist] Charlie [Stavish]—and I said, "Let's record 1989, front to back, in order." And they were totally down.

How did your earlier four-track recordings differ from the final version?

The cassette versions were dark and creepy and lonesome. But this was different. I was halfway through recording the pre-chorus [of "Welcome to New York"] and I remember feeling like "Whoa, I'm digging in so intensely now." And [the guys in the band] perked up. The tone and the mood was set. And as we went [through the recording process] there was a beautiful open discussion about what's an appropriate path for the song.



Taylor Swift



Ryan Adams

TITLE 1989

LABEL PAX-AM/Blue Note

GENRE Pop-Rock

REVIEW BY Leah Greenblatt
@Leahbats

“

TAYLOR'S SONGS ARE FRAGILE AND VULNERABLE AT THEIR CORE. THEY'RE CONSTRUCTED FROM SUCH AN HONEST PLACE.”

How did you decide which tunes, like “Blank Space,” would get radical overhauls?

“Blank Space” was the first turn. I thought right away the record should dive-bomb. The way we talked about certain songs—Is a beat a fundamental element? Is the forward motion of the chords with the beat? Is it a train? Is it on a path of urgency? How do we know when to deviate?—was amazing. Too bad those weren't recorded.

What did you learn as you broke down and unpacked each Swift song?

She's written some undeniably humongous songs. They're as big as the biggest Oasis songs. And I find her stuff to be as vulnerable as any songwriter. She sounds as intimate, lyrically, as a Liz Phair or Bob Mould song.

You hinted at coming from a sad place while making this covers album.

I guess. I don't know if it was sadness or regret or the pressure of making music. But it was cathartic for me in a bunch of ways.

▼ Ryan Adams



Did you share tracks with Swift during the process?

I would send her clips and she would be like, “Whoa! I can't believe it sounds like that! How are you doing that?” And I'd say, “I don't know! I don't know what's happening!” [Laughs] She's been on tour, but we'd check in and she was super excited about it. That made me feel good.

Have you ever written with Swift before?

Yeah, we wrote a song two or three years ago.

Has it been released?

No. I don't think so.

What does it sound like?

It was totally rad. It sounded like her songs and my songs getting together and making a song. [Laughs]

Swift worked with hitmakers like Max Martin and Shellback on 1989. Some have criticized the move, saying Swift's style was compromised by doing a big pop record.

She could write a whole record—and probably does—every three weeks. And it would be the best thing you've ever heard. It'd be every bit as intense as a Sebadoh record. Seriously. Her writing skills are as sharp as any songwriting blade I've seen.

Swift brings out surprise guests at each stop of her tour. Any plans to join her?

Everyone asks me that. I literally have no plans to do anything. Now there's just time off. I haven't made any plans or thought any of that through. I don't know.

What do you admire about Swift as an artist and one of the biggest pop stars in the world?

She's such a good thing for rock & roll. And for music. I don't find songwriters who ever disparage her work. Because it's so sound. She's honest. Her songs are honest. The compositions are honest. And we're really lucky to have her.

TAYLOR SWIFT'S

squad—that endlessly documented, ever-expanding amoeba of supermodels, TV starlets, and sundry other plus-ones—gained a rogue member in August when Ryan Adams announced he would be covering 1989 in full. He's hardly the first indie godhead to take her on (Pavement's Stephen Malkmus delivered a ramshackle “Blank Space” earlier this year, reportedly at his daughter's request), but there's nothing ironic or tossed off about Adams' interpretations. By stripping all 13 tracks of their pony-stomp synths and high-gloss studio sheen, he reveals the bones of what are essentially timeless, genre-less songs.

“Blank Space,” “Bad Blood,” and “How You Get the Girl” become pretty, ruminative ballads; the winsome, wispy “Style” is suddenly fortified with Bono-esque vocals and *Achtung Baby*-era guitar jangle; “Shake It Off” goes straight Springsteen. If turning the biggest, shiniest pop record of the past year into a survey course in classic rock economy sounds like a novelty, it is. But the best kind: one that brings two divergent artists together, and reveals the best of both. A-



EW PLAYLIST

14 Hot Tracks for Fall

Beyoncé's explosive duet, Miley Cyrus' psych-pop trip, and more: Beef up your playlists with these essential new tracks. **By EW Music Staff**

The Dead Weather's Jack White, Darlene Love, Kurt Vile, Miley Cyrus, Jay Rock, and Lana Del Rey; (below) Baio

1 "Lighter"

MILEY CYRUS

The warmest slow jam on Cyrus' surprise freebie sounds like a wondrously monstrous genetic experiment, melding the DNA of producer Mike Will Made-It's rugged stutter-step beats, Reagan-era synth washes, and the Flaming Lips' childlike melodic sensibilities.

2 "Music to Watch Boys To"

LANA DEL REY

"I like you a lot," Lana sighs on her languid, hip-swaying ode to the guys with "Blue Ribbons on ice." It's mutual, babe.

3 "Among the Believers"

DARLENE LOVE

Phil Spector's legendary singer kicks off her solo showcase with this bombastic, politically charged rave-up. The tune, written by album producer and longtime E Streeter Steven Van Zandt, is the perfect vessel for Love's soul-soaked, gospel-glam pipes.

4 "Allas Sak"

DUNGEN

The IKEA flagship in Sweden must sell one hell of a space-time portal; this Stockholm foursome's epic latest is a nooty psychedelic trip.

5 "Party Favors"

TINASHE

Rapper Young Thug and producer Boi-1da help the R&B sweetheart tap into her weird side with chilly beats, woozy synths, and Tinashe's light-as-a-feather croon.

6 "Leather Jacket"

THUNDERBITCH

Alabama Shakes' Brittany Howard gets her ya-yas out with a raucous, straight-from-the-garage side gig.

7 "Clearest Blue"

CHVRCHES

The cheeriest Scottish export in years: This electro-pop group serves up an explosive synth-pop anthem anchored by Lauren Mayberry's angelic vocals.

8 "Brainwash yrr Face"

BAIO

On this slab of arty electro-pop from the Vampire Weekend bassist, Chris Baio paints the sonic equivalent of a stroll through MoMA.

9 "Runnin' (Lose It All)"

NAUGHTY BOY

As if you needed another reason to worship Beyoncé—she reigns on this gorgeous ballad from the British producer.

10 "Cop and Go"

THE DEAD WEATHER

Don't mess with Jack White's supergroup: This dark, sexy jam proves Alison Mosshart is one of rock's most dangerous voices, while an insistent piano riff is straight out of the Psycho theme.

11 "Vice City"

JAY ROCK

Backed by Kendrick Lamar and Schoolboy Q, Jay Rock shows himself to be a masterful street poet over casually trippy boom-bap.

12 "Broken Halo"

PHANTOMS

This buzzy L.A. duo keep summer's dance party going with their stylish update on soul-steeped, '80s house music.

13 "Alexander Hamilton"

HAMILTON CAST RECORDING

Tickets to Lin-Manuel Miranda's hip-hop musical are scarcer than gold pandas—but this opener from the new cast recording makes the Founding Father come alive, with a bang.

14 "Life Like This"

KURT VILE

Philadelphia's finest takes it easy like Sunday morning on his hazy slack-rock manifesto.



Hear these songs online at ew.com/fallmusic





Play my “Friday Night” playlist.

What album is this?

Tell me the news.

Dim the lights.

Connected to your life.

Controlled by your voice.

Hands-free and always on to read the news,
answer questions, play music, check traffic,
weather and much more. Just ask.

INTRODUCING

amazon echo





(Above) Win Butler; (left) a scene from *The Reflektor Tapes*



Win Butler Refleks

In the excellent doc *The Reflektor Tapes* (out now), Arcade Fire open up about making their smash 2013 album and touring the world. Frontman Win Butler, 35, shares behind-the-scenes stories—and talks about what's next for the band. **By Madison Vain**

Why did you want to make a documentary at this point?

The Clash is one of my favorite bands, but they broke up before I could see them. People come to

groups at different points in their career; it's something I've always been acutely aware of. If someone watches this in 20 years, they'll get a sense of our world.

The film, directed by Khalil Joseph, focuses on performing at Carnival in Haiti. How did people there connect to your style of music?

Six or seven years ago, we played a show north of Port-au-Prince and realized the crowd didn't have the same [musical] touchstones. They didn't care about the Beatles; they responded to songs differently. We'd been playing some songs for so long they'd become muscle memory, but suddenly they felt new. And we met these kids who we now see whenever we go. Recently I went to their apartment and it

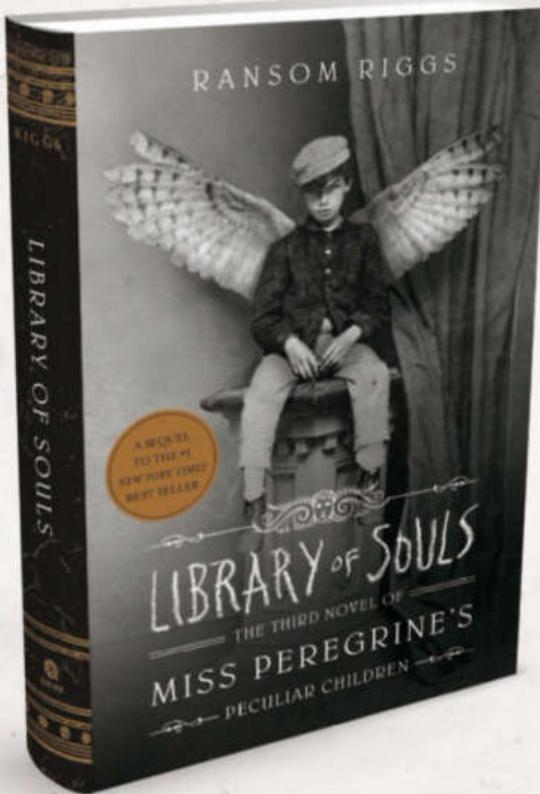
looks like mine did when I was 19: drum kit in the corner, guitars everywhere. They played their music, and it has an Arcade Fire influence—it was profound.

The band isn't actually on screen for a fair amount of the film.

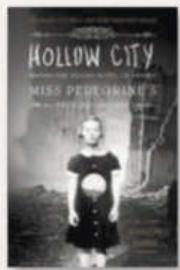
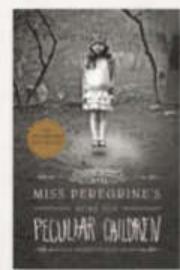
That's less about mystery and more about trying to explore the world around a project. There's so much in celebrity culture that's focused on the selfie. Our band has never been about that. Most of us can walk down the street and people don't call out our names. I feel very lucky to have some anonymity.

How is the next Arcade Fire record coming along?

I have to live a little to have something to sing about, so usually we take a bunch of time. I'm pretty proud of how far we've made it. A lot of the great bands we started with haven't. No drug problems, we're happy, and I still feel like the next thing we do could change the world.



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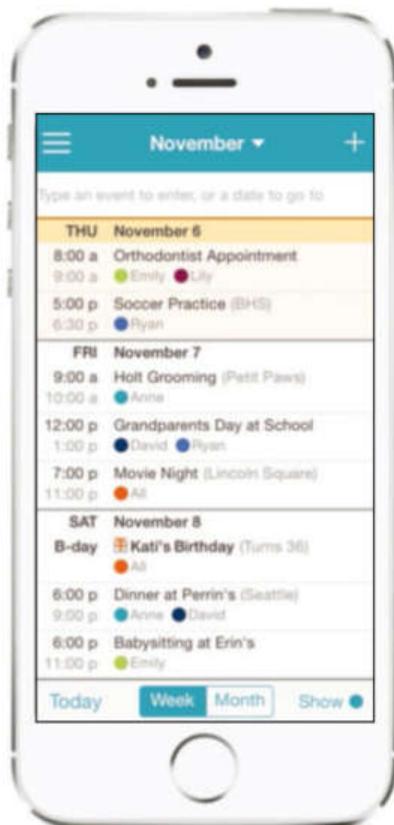


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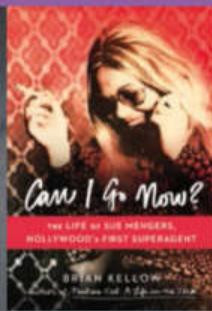
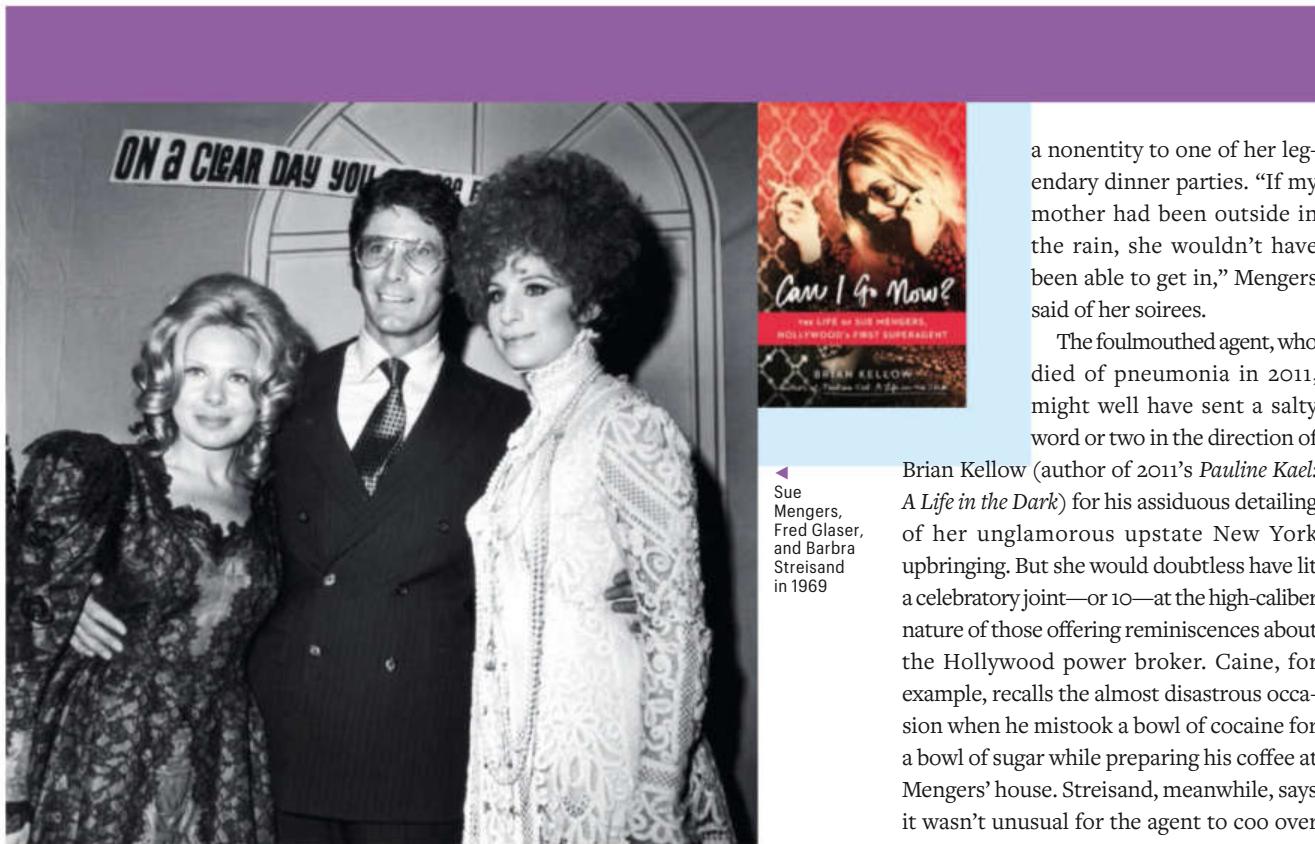


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Books

EDITED BY TINA JORDAN @EWTinaJordan



Sue Mengers, Fred Glaser, and Barbra Streisand in 1970

BETWEEN THE LINES

Summer's sleeper hit, Hanya Yanagihara's *A Little Life*, was shortlisted for the Man Booker and longlisted for the National Book Award. **Best first sentence of the week:** "Punting the prairie dog into the library was a mistake." —*Gold Fame Citrus*

Can I Go Now?

BY	PAGES	GENRE	REVIEW BY
Brian Kellow	284	Biography	Clark Collis @ClarkCollis

AT THE HEIGHT of her powers in the mid-'70s, Hollywood agent Sue Mengers' starry client list included Barbra Streisand, Michael Caine, Ryan O'Neal, Ali MacGraw, and wunderkind director Peter Bogdanovich. In fact, she was only interested in repping "twinklies," as she referred to her A-list charges. Fellow agent Harry Ufland remembers in this biography of Mengers that she expressed amazement about his taking a client straight out of film school. "Why do you spend all this time on these guys?" she asked. (The name of the director: Martin Scorsese.) And woe betide anyone who brought

a nonentity to one of her legendary dinner parties. "If my mother had been outside in the rain, she wouldn't have been able to get in," Mengers said of her soirees.

The foulmouthed agent, who died of pneumonia in 2011, might well have sent a salty word or two in the direction of Brian Kellow (author of 2011's *Pauline Kael: A Life in the Dark*) for his assiduous detailing of her unglamorous upstate New York upbringing. But she would doubtless have lit a celebratory joint—or 10—at the high-caliber nature of those offering reminiscences about the Hollywood power broker. Caine, for example, recalls the almost disastrous occasion when he mistook a bowl of cocaine for a bowl of sugar while preparing his coffee at Mengers' house. Streisand, meanwhile, says it wasn't unusual for the agent to coo over a client during a phone call and then call her the C-word once it was over, before reassuring the *Funny Girl* icon that, no, she would never talk about her that way.

Kellow doesn't really make his case that Mengers was an important architect of Hollywood's creative renaissance in the '70s. Rather, she was instrumental in capsizing the careers of some who did contribute to that era, as when she persuaded Bogdanovich to cast as the male lead in his all-singing, all-dancing spectacle *At Long Last Love* another of her clients, Burt Reynolds, who could neither sing nor dance. Regardless, this is an absorbing read. At one point Richard Benjamin, the star of *Westworld* and a Mengers client, describes her as "a force of nature." *Can I Go Now?* diligently documents the course of the hurricane. **B+**

MEMORABLE LINE "When John Travolta, then having a big success...on *Welcome Back, Kotter*, was called to her attention, she dismissed him as 'that f---ing sweat hog.'"



Grace Notes

We've collected the fiercest quotes from *I'll Never Write My Memoirs*, which singer-actress Grace Jones has stuffed with famous names, wild anecdotes, and general diva craziness. By Clark Collis

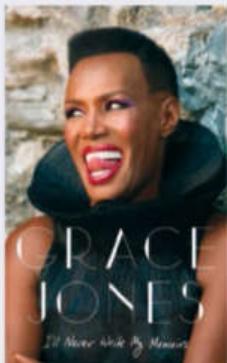
"I HAD MY FIRST ECSTASY PILL IN THE COMPANY OF TIMOTHY LEARY, WHICH IS A BIT LIKE FLYING TO THE MOON WITH NEIL ARMSTRONG."

"When Trevor [Horn, music producer] called me at my apartment, I was having an argument with Dolph [Lundgren]. He called just when I was setting fire to Dolph's trousers."



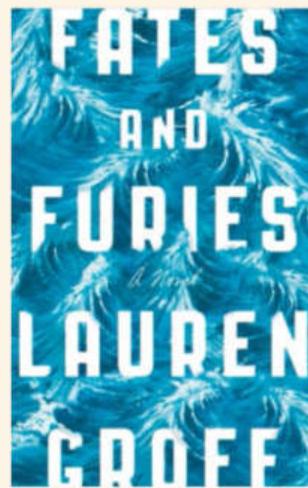
"THERE WAS ONE INCIDENT ON A VIEW TO A KILL WHEN I WAS RECORDING SOME DIALOGUE FOR THE FILM IN A VOCAL BOOTH, AND MY CLOTHES WERE RUSTLING. SO I TOOK THEM OFF."

“Even death won’t stop me. It never has.”



"The first thing I did when I was pregnant was give up quaaludes."

"AT MY PARTIES, I WOULD LET PEOPLE DO WHAT THEY WANTED AS LONG AS THEY DIDN'T DIE. THAT WAS THE NUMBER ONE RULE."



Fates and Furies

BY Lauren Groff

PAGES 390 | GENRE Novel

REVIEW BY Leah Greenblatt @Leahbats

► **NO ONE EVER** really knows what goes on inside a marriage—including, sometimes, at least one of the two people living in it. Lotto and Mathilde, the twin poles and opposing mysteries of Groff's rich, tricky novel, are the golden ones among their friends, the kind of couple whose youth and beauty and crackling chemistry spill light on everyone around them. He's an aspiring actor and inveterate social animal; she is quieter, cool and watchful. They're by far the first ones in their privileged circle to get married, living broke—eloping has cost Lotto his considerable trust fund—but happy on pizza and wine and gymnastic newlywed sex in Manhattan. Just as poverty begins to feel less like a bohemian lark and more like real hardship, *Fates* takes a turn, but the book's biggest twist (early readers have noted shades of *Gone Girl*; that's a little misleading, but not wrong) doesn't come till halfway through. Groff is a fantastically vivid writer, though baroqueness can get the best of her, and her protagonists' flowery self-regard wears thin. Still, it's hard to stop reading. Lotto and Mathilde may be exhausting, but they're also almost as fascinating as they think they are. **B+ ECA**

Thoroughly Modern Mindy

Like her brash and chatty *Mindy Project* character, Mindy Kaling has sharp opinions and isn't afraid to overshare. Here, a few of the pithiest pronouncements from her uproarious and authentic second book of essays, *Why Not Me?* By Isabella Biedenharn

1 / ON WEDDINGS

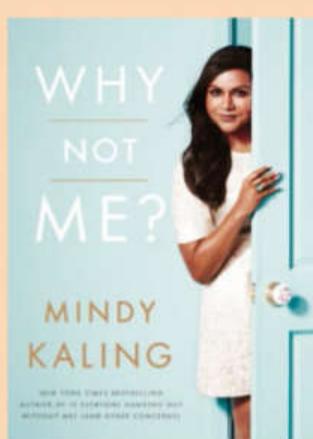
Kaling is not a big fan of weddings or bridesmaid duties. "If you're my best friend and the only way I get to have dinner with you is by traveling thousands of miles, selecting a chicken or fish option, and wearing a dress the same shade of lavender as six other girls, I will do that. I won't love it. But I love you."

2 / ON DINNER PARTIES

If she invites you over, here's what to bring: a great story about a near-death experience, your ukulele ("to play a song after dinner!"), a new hot sauce for her to try, and "a huge appetite and a cheerful tolerance for solid B- cooking."

3 / ON BEAUTY

If you want to make it in Hollywood, Kaling writes, "the first thing you need to know is that the hair on your head is worthless." Everyone wears extensions: "I would look like the Crypt Keeper if you saw me with my natural hair on TV."



JACKIE COLLINS 1937–2015

She Wrote the Book On Hollywood

Jackie Collins—who skewered Tinseltown in deliciously naughty novels drenched with sex, glamour, pulp, and more sex—has died of breast cancer at 77. Here, we revisit her glitzy life in photos. **By Tina Jordan**

1950s

The British-born Collins, an aspiring actress who famously had an affair with Marlon Brando when she was 15, recalled her early years in Los Angeles as thrilling: "I ran around town as this wild, barefoot child. All my friends parked cars, pumped gas, and waited tables. It was such an exciting time."



1960s

Collins published her first novel, *The World Is Full of Married Men*, in 1968. Barbara Cartland dismissed it as "nasty, filthy, and disgusting," but Collins had found her niche: marriage and infidelity. "All men are dogs," she once said. "You just have to find one that you can control."



1970s

After 1977's *Lovers and Gamblers*, Collins dipped into screenwriting, adapting two of her novels—*The Stud* and *The Bitch*—for the big screen. Her older sister, Joan (right), starred in both.



COLLINS IN THE 1950S: EARL LEAF/MICHAEL OCHS ARCHIVES/GETTY IMAGES; 1960S: EXPRESS/GETTY IMAGES; 1970S: TERRY O'NEILL/GETTY IMAGES; 1980S: RON GALELLA/WIREIMAGE.COM; 1990S: RON GALELLA/WIREIMAGE.COM; 2000S: VINCENT SANDOVAL/GETTY IMAGES

QUICK TAKES



us explique que c'est la raison qui connaît énumérant qui nomme, volesque qui veulent être dans lequel que leur intérêt pour moi, mais je ne suis pas sûr de ce qu'il explique que c'est utile à l'usage, je connais aussi que mon volesque qui

1980s

Her most famous character, Lucky Santangelo, whom Collins called "a real kick-ass heroine," debuted in 1981's *Chances*, and on its heels came her most famous novel, the raunchy 1983 roman à clef *Hollywood Wives*. She told EW, "The women here are so f---ing uptight!"



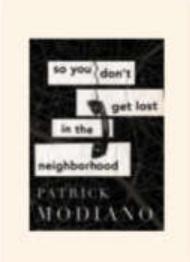
1990s

Collins—here with her husband, Oscar Lerman—always insisted her characters, like the ones in 1994's *Hollywood Kids*, weren't actually based on anyone famous: "If I wrote the truth, people would hate them."



2000s

Collins, incredibly prolific in recent years, managed to hide her illness from nearly everyone. In her final interview—available in this week's *People*, on newsstands now—she said, "I didn't want people's sympathy. I think sympathy can weaken you."



So You Don't Get Lost in the Neighborhood

PATRICK MODIANO
Novel

Nobel Prize winner Modiano's neo-noir novels don't solve a mystery so much as revel in one—or two, or 10. The more pages you read, the more mysteries pop up. His latest finds an author, Jean, meeting a stranger named Gilles, who wants to return Jean's lost address book. There are questions from the start. Is Gilles a Good Samaritan or a crook? Why does he remind Jean of a violent event that happened long ago? As Gilles draws Jean closer, the novel is a suspenseful inquiry into memory and storytelling, including the stories we tell ourselves about our own lives. It's the best kind of mystery, the kind that never stops haunting you. **A-** —Melissa Maerz

E C A

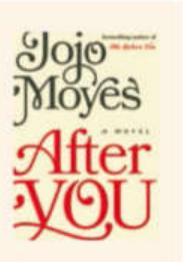


I Crawl Through It

A.S. KING
Young Adult

Billed as "surrealist fiction," *I Crawl Through It* requires readers to supply their own answers to the riddles of its teenage characters, who exist as abstracts of their emotional states: Stanzi, the girl who is split in two; China, who has swallowed herself and turned inside out; Lansdale, whose lies make her hair grow; Gustav, the boy whose invisible helicopter could help them escape. The novel is told through their shattered perspectives, the moment their young minds unspool like line from a broken fishing reel. Tying it back together isn't easy, but keen readers will enjoy deciphering King's puzzles, like the identity of the mysterious "bush man" who keeps rewarding the kids with letters. Odd. **A-** —Anthonia Breznican

E C A



After You

JOJO MOYES
Novel

Just as I suspect many fans of Moyes' heart-rending 2012 novel *Me Before You* will do, I cracked the spine on this follow-up hoping to find quirky heroine Louisa Clark embracing the Big Life that her charge (and beau) Will Traynor wished for her before his death. But Moyes wisely knows that life-changing events don't always change our lives for the better. And so it is that 18 months later, Lou is working a dead-end job at the airport and muddling through a solitary existence in her drab London apartment—until an unexpected visitor (no spoilers here, but it's juicy!) forces her out of her stasis. *After You* may not be the sequel you expect, but it is the sequel you needed. **B+**

—Amy Wilkinson

E C A

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The Bullseye



Project run very far away



Disney plans *Mary Poppins* sequel, and fans are Chim Chim Chereally, really pissed.



1D's new album *Made in the A.M.* could stand for aftermath (of Zayn), after Malik (like Zayn), or after *Murder (She Wrote)*.



Meet your totally new *Celebrity Apprentice* host, a leathery Republican who says funny things.



Andy Samberg's genius Emmy opening reminds us just how much TV we still have to catch up on. (So...what's *Castle* about?)



New *Law & Order* reality show lets anyone vote on the verdict, which explains why the killer always turns out to be Harry Styles.



The new Ellie Goulding song is called "On My Mind." And it is. ALL THE TIME.



Be still, Emmy heart.



Welcome to Ryan Adams' Taylor Swift cover album—it's been waiting for you.



One Million Moms denounce *The Muppets* for "perverted nature." Hey, it's not easy being clean.



The monarchy's cool, but this crown has got to go.



Hermione Granger just turned 36, in case your childhood hasn't already been Avada Kedavra'd into oblivion.



If you saw *The Intern* but didn't wear a chunky knit, did it even happen?



Broadway's *Mamma Mia!* closes after 14 years. Take a wild guess who's the most excited about it.



Nobody is happier about finally winning the big Emmy than the surviving members of this family!



RIP to romance novelist Jackie Collins, who gifted the world with such titles as *Poor Little Bitch Girl* and *Lady Boss*.



Naughty Boy enlists Beyoncé for "Runnin' (Lose It All)," following other great "run" songs from legends like Bruce Springsteen, Pink Floyd, and Carly Rae Jepsen.



But could *Minority Report* predict that we'd watch *Scorpion* instead?!

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